Library of Christian Hymns

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VOLUME TWO

English Translation

By

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To us is born a blessed Child.
Et lidet Barn saa lystelig.—Landst. 132.
Ein Kindelein so löbelich.

THIS Christmas stanza was in extensive use during the Middle Ages and, likewise, after the Reformation, thruout Germany and the Northern countries. It is often found as part of another German Christmas hymn: "Der Tag der ist so freudenreich." Thus it was used as early as 1422. The stanza was printed in the *Zwickau Enchiridion,* 1528. Here three stanzas were added, and the hymn appeared under the following title: *Ein Gesang von der Gepurt Christ, den man auff Weinachten singet, gebessert.* The four stanzas of this hymn were translated into Danish, presumably by Claus Mortensen, 1528, and later by Arvid Pedersen, 1529. Here the original stanza appears with the title as follows:

Een anden lofsang af Christi fødzel med the Noder som "Dies est letitie" sjunges med.

Eet lidet barn saa løsteligt,
er fød for oss paa iorden,
Aff een Jomffru reen oc hellig,
han wilde wor frelser worde;
haffde icke thet barn mandom tagit,
tha haffde wi allesammen bliffuit fortabit,
han er wor salighed allene.
Wi tacke teg søde Jesu Christ,
att tw menniske worden æst,
wocte oss fraa heluedis pine.

The first lines of each of the other stanzas are as follows: 2. "Thenne tid er gantske glædelig"; 3. "Wel er them alle som thette tro"; 4. "Dess tacker hannem all Christenhed." This hymn was omitted from *Tausen's Hymnal,* but was included in Kingo's. Guldberg's contains only the first stanza, and this is slightly revised. In general the direction given by Hans Thomissøn concerning this hymn, has been followed: "During the Christmas festival the first stanza of this hymn shall be sung three times, and from Christmas to Candlemas it shall be sung once, before the reading of the Gospel from the pulpit." The hymn is not found in the *Evangelical Christian Hymnal,* and in later hymnbooks only the first stanza has been included. Grundtvig has revised the whole hymn. Skaar relates: "Within recent years many Norwegian families used this hymn as the opening hymn at their Christmas festivals. 'To us is born a blessed Child' was sung first as the family gathered for devotion on Christmas morn, and, as a rule the stanza, 'Søde Jesus, Davids Rod' (Landst. 122, 4) was used as the closing hymn on these occasions." Luther, in his Christmas sermon on Isaiah 9:1-7, says in connection with verse 6: "From this text we have derived our beautiful hymn which we now sing during Christmas: 'To us is born a blessed Child, To us a Son is given.' . . . This (that all comfort and help must be sought in Christ alone) is also beautifully expressed in this song; whoever its author may have been, he has certainly stated the truth when he says that the Christ-child is our only comfort. These are great and exquisite words, and

we do well if we give them serious consideration. The Holy Spirit must surely have taught the author to sing in this manner." . . . Luther mentions this stanza in several other Christmas sermons. The melody was used originally for the Latin hymn, "Dies est laetitiae," and is most likely a German tune dating from the Middle Ages.

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Hark! what mean those holy voices.

—J. CAWOOD.

THIS popular Christmas hymn was printed in 1819, in the eighth edition of Cotterill's collection. It contained six four-lined stanzas with the "Hallelujah." Our version in *The Lutheran Hymnary* has combined two and two stanzas. This is the favorite among Cawood's hymns and has been extensively used by many denominations in England and America.

John Cawood, the son of a farmer in Matlock, Derbyshire, England, was born March 18, 1775. For a time he studied under private instruction and later completed his education at Oxford, where he took the final examinations in 1801. He was ordained to the ministry and served as assistant pastor in several places, until he became "perpetual curate" in Bewdley, Worcestershire. He died November 7, 1852. Cawood did not publish any of his seventeen hymns. The greater number of them have later been included in many hymnals.

Richard Redhead, born 1820, composed this melody (Debenham, Redhead 143, St. Nicholas, St. Bede). At an early age he became chorister at

Magdalen College, Oxford. Here he became acquainted with the Rev. F. Oakeley, who secured his appointment as organist of Margaret Street Chapel in 1839. *Redhead's Plainsong Psalter, Laudes Diurnae,* 1843, and *Church Hymn Tunes,* 1853, and others, were the leading productions in church music during the prosperous period of the English Catholic Church of the nineteenth century. From 1864 Redhead was organist of St. Mary Magdalene Church, Paddington. He has written a number of hymn tunes which are simple and churchly in spirit. He died in 1901.

191

Thou, whose coming seers and sages.

—C. J. P. Spitta.

SPITTA'S *Psalter und Harfe, Zweite Sammlung,* Leipzig, 1843, contained this hymn. (Notes on Spitta may be found in Vol. I, No. 80.) Our translation is by R. Massie, 1864. (There are notes on Massie in Vol. I, No. 29.) The melody, by Ludv. M. Lindeman, was first published in his *Koralbog,* 1871, and was composed for the hymn "Nu er Frelsens Dag oprundet" (Landst. 146).

192

Angels, from the realms of glory.
—J. MONTGOMERY.

MANY hymn critics have pronounced this to be one of Montgomery's finest hymns. Its place among hymns of first rank has not been called in question. It was first printed in Montgomery's journal, *The Sheffield Iris,* Christmas Eve, 1816. It contained five stanzas. *The Lutheran Hymnary* has omitted the last. In a slightly revised form it was taken up in *Montgomery's Christian Psalmist,* 1825, under the title, *Good Tidings of Great Joy to All People.* The last stanza of the original has been omitted from many hymnals. In several editions a doxology has been put in place of the fifth stanza. The first four stanzas have been rendered into Latin by R. Bingham: "Angeli, sancta regione lucis." (Notes on Montgomery may be found in Vol. I, No. 65.)

The melody (St. Raphael), by E. J. Hopkins, was published under this title in his *Temple Choral Service Book,* where it was used as a setting for the hymn, "Jesus, Lord of life and glory" (L. H. 25).

193

The happy Christmas comes once more.
Det kimer nu til Julefest.
—GRUNDTVIG.

THIS Christmas hymn is really an extract from a longer hymn of nineteen stanzas which was based on Luther's "From heaven above to earth

I come" (L. H. 181). It was printed in *Kjøbenhavns Skilderi,* 1817, and later in *Sang-Værk til den danske Kirke.* (Notes on Grundtvig are given in Vol. I, No. 49.) The present translation was made by Charles Porterfield Krauth, 1867 (1868).—C. P. Krauth, D. D., LL. D., was born in Virginia in 1823 and died in 1883. He was a prominent Lutheran theologian, professor, and author, and served for some time as assistant president of Pennsylvania University. The melody was composed by C. Balle (Danish), 1850.

194

A Babe is born in Bethlehem.
Et Barn er født i Bethlehem.—Landst. 138.
Ein Kind geboren zu Bethlehem.
Puer natus in Bethlehem.

Puer natus :|: *in Bethlehem* :|:
Unde gaudet Jerusalem,
Halleluja, Halleluja.

THIS Christmas hymn was especially popular during the ancient period. Its author is unknown. The oldest Latin text found so far is contained in a Benedictine book dating from the beginning of the fourteenth century. This copy belonged to the Cloister of St. George, near Olmütz, but is now kept in the university library of Prague. It was printed in 1886, in *G. M. Dreves' Cantiones Bohemicae.* It contains nine stanzas with an added doxology from a 1420 *Cantionale.* This text with ten stanzas is also found in a *Hereford Breviary* of 1505. The Latin text, which is found in many

different redactions ranging from six to twelve stanzas, has, very likely, been composed by several authors. Consequently, it has undergone many changes due to omissions, revisions, and additions.

"Puer natus" was translated into German in 1439 by Heinrich von Laufenberg. Later on a number of German versions appeared. In the old German, Danish, and Swedish hymnals a translation in the vernacular was inserted immediately after each Latin stanza. It has been surmised that the choir sang the Latin and the congregation sang translations of the same. The German rendering most extensively used was that found in *Val. Babst's Gesangbuch,* 1545: "Ein Kind geboren zu Bethlehem." This contains ten stanzas with the German translation inserted after each stanza except the second. Other Protestant and Catholic hymnals published the hymn in various forms, but all have the same beginning. The first Danish translation appeared in the *Supplement* to *Hans Tausen's Hymn Book,* circa 1553. This is written in four-lined stanzas without the "Hallelujah," and it has not been included in the later Danish hymnals. The first Danish version which follows the old form, ten two-lined stanzas with the "Hallelujah," is found in *Thomissøn's Hymn Book* of 1569. This version has also been used in Kingo's and Pontoppidan's editions. Grundtvig revised the hymn, and his beautiful rendering is used now in Denmark. Landstad has followed Thomissøn's edition, but has to some extent modernized the language. The English version included in *The Lutheran Hymnary* was made by Philip Schaff and was printed

in his *Christ in Song,* 1869. There are eleven other English translations.

In regard to the third stanza, Skaar quotes from the hymnological works of Daniel: "On many early medieval paintings representing the nativity of Christ, as well as in Christmas hymns, are found an ox and an ass. This practice has been ascribed to a faulty rendering of the passage, Hab. 3:2: 'In the midst *of beasts* make known'; for 'In the midst *of the years* make it known.' They concluded from Is. 1:3 that the two 'beasts' referred to were the ox and the ass: 'The ox knoweth his owner and the ass his master's crib.' These passages are taken to be the Biblical basis for the old Christmas stanza: 'Cognovit bos et asinus, quod puer erat Dominus, Halleluja' (The ox and the ass knew that the Child was the Lord)." Nutzhorn claims that the expression is rather an "innocent desire for free poetic representation of the circumstances surrounding the nativity of Christ."

The melody, by Lindeman, was written for Landstad's Easter hymn, "Opstanden er den Herre Krist" (Landst. 349). The older tune from the sixteenth century has a more churchly spirit.

195

Come hither, ye faithful.
Adeste fideles.

VERY little is known concerning the date and authorship of "Adeste fideles." It has been credited to Bonaventura, cardinal and hymnwriter (1221-1274), but it is not found in any of the editions of his works. It has been claimed that it dates

from the 17th or the 18th century; that it is of French origin and thus belongs to the Latin hymnody of the French Church. And yet it has been established that it was used at an earlier date in England than in France. The hymn appears in three forms. The oldest and, presumably, the most complete contains eight stanzas and is found in the *Thesaurus Animae Christianae,* Mechlin (without date), and is there called a *Second Sequence for Christmas, Ex Graduali Cistercienci.* The English text or cento is found to be composed of stanzas 1, 2, 7, and 8, while the French versions generally employ stanzas 1, 3, 5, and 6 of the Latin. In France it was first printed in *St. Omer's Officium,* 1822. It has later been included in many French hymn books, and it is said that the hymn is so well known that these books print the title only. The English text dates as far back as 1751 and is found in a manuscript bearing the title: *Cantus Diversi pro Dominicis et festis per annum,* copied by Rev. John Francis Wade. In 1760 the hymn was included in a church book, and in 1782 it was published in *An Essay on the Church Plain Chant,* London.—In the Portuguese chapel of London, where Vincent Novello was the organist, "Adeste fideles" was sung as early as 1797, and Novello mentions John Reading, organist of Winchester College, as the composer of the melody. Novello arranged the melody for church choirs, and the hymn with this stately setting became very popular in a short time. It has been established, however, that Reading did not compose the melody. This has also been called the *Portuguese Hymn,* and it has

been claimed that a Portuguese musician, Marcas Portugal, wrote the tune. This has never been proved. In England the melody has been called "Adeste Fideles" (or Torbay), and it has always been associated with this hymn.

There are over forty English translations of "Adeste fideles." The version found in *The Lutheran Hymnary* was made by E. Caswall, 1849. Edward Caswall was born 1814 in Yately, England, where his father was a minister. He was educated at Oxford and served seven years as minister in the Episcopal Church. In 1850 he joined the Catholic Church. Caswall wrote many hymns and other poems, but is best known for his translations of Latin hymns. He died in 1878.

196

O little town of Bethlehem.

—Ph. Brooks.

PHILLIPS BROOKS, who was pastor of Trinity Church, Boston, wrote this hymn for his Sunday school in 1868. Two years previous, on a journey thru the Holy Land, Dr. Brooks had spent Christmas in Bethlehem. The hymn has become very popular and has been given a place in many hymnals both in England and in America.

Phillips Brooks was born December 13, 1835, in Boston, Mass. He was educated at Harvard College, where he was graduated in 1855. He was ordained to the ministry in the Episcopal Church. First he served as rector of the Church of the Advent in Philadelphia, and later of Trinity Church, Boston. In 1891 he was elected bishop of Massa-

chusetts. Brooks died in Boston, January, 1893.

Sir Joseph Barnby, who wrote this melody, was born August 12, 1838, in York, England. His father, Thomas Barnby, was an organist. While a boy, Joseph became chorister of York Minster, and later on he entered the Royal Academy of Music, London. For nine years he served as organist of St. Andrew's, London, and directed the Barnby Choir. Later he had charge of the oratorio concerts; was director of the Royal Albert Hall Choral Society, and also in charge of the music department of Eton College, 1875. Barnby has composed an oratorio, *Rebekah,* and a cantata, *The Lord is King,* besides a large number of other compositions. He has written 246 hymn tunes and edited many hymnals, among which ought to be mentioned *The Hymnary.* Barnby died in London, 1896.

197

Rejoice, rejoice, ye Christians.
Freut euch, ihr Christen.

THE author of this Christmas hymn is not known. It was first published in *Geistliche Lieder und Psalmen,* Magdeburg, 1540. In a Leipzig *Gesangbuch* of 1582 the first line has been changed to *Freut euch, ihr lieben Christen.* This hymn has found a place in many Lutheran hymnals. Our present translation is by Miss Winkworth and was published in her *Chorale Book for England,* 1863. It has been included in many Lutheran hymn books also in America. (For notes on the melody, see Vol. I, No. 157.)

198

Hark! the herald angels sing.

—C. Wesley.

ORIGINALLY this hymn consisted of ten four-lined stanzas and had a somewhat different beginning: "Hark! how all the welkin rings, Glory to the King of kings." It was first published in *Hymns and Sacred Poems,* 1739, and again in a revised form in a new edition of the same work in 1743. In Whitefield's Collection of 1753 the first line of this hymn has been changed to "Hark! the herald angels sing, Glory to the newborn King." Later on the first six stanzas were combined into three eight-lined stanzas, and the first two lines were added as a refrain. In this form it was taken up in the *Book of Common Prayer.* This form of the hymn, with a few changes in the text in some editions, has won such universal favor as no other hymn in the English language except "Rock of Ages." Bingham's translation into Latin begins with the line: "Audite! tollunt carmina."

The melody (Mendelssohn) was mainly borrowed from Mendelssohn's *Festgesang* by W. H. Cummings in 1855, and has gradually taken the place of all melodies formerly used. It is said that Mendelssohn himself wished to use this melody for words other than those for which it was originally written, and that he also considered it unsuitable for a religious text.

199

Now sing we, now rejoice.
Jeg synger Julekvad.—Landst. 150.
In dulci jubilo.
—Latin and German.

"IN dulci jubilo" belongs to the so-called "mixed hymns," with partly Latin, partly German text:

In dulci jubilo
Nun singet und seid froh!
Vnsers hertzen wonne
leit in praesepio
Vnd leuchtet als die sonne
matris in gremio.
Alpha es et o,
Alpha es et o.

Hymns of this type were common in Germany towards the close of the Middle Ages. These hymns were generally of a happy and joyous vein, and they were used chiefly on occasions like Christmas and Candlemas. Among these, "In dulci jubilo" was one of the most popular. Eight versions of it have been gathered by the hymnologist Wackernagel. One of these was used in *Valentin Babst's Gesangbuch,* published in 1545 with a preface written by Luther. Peter of Dresden (Peter Faulfisch), a school teacher and a follower of the Husites, has been mentioned as the author. He died in 1440, as rector in Zwickau. But strong evidence points to a more remote date. According to the hymnologist Skaar, a Zwickau manuscript dating from the fourteenth century contains a sketch of the life of the Dominican monk, Heinrich Suso, and tells the fol-

lowing story: "Heavenly youths came one day to Suso, and, in order to comfort him in his suffering, one of them sang this joyful song of the Christ-child, and the hymn was 'In dulci jubilo.'" Heinrich Suso died in 1365, about 75 years before the death of Peter Faulfisch. The story shows that even as early as the close of the fourteenth century this hymn was cherished very highly, hence the conception of its heavenly origin.

This hymn has brought heavenly comfort to others besides Suso. Especially has the longing for heaven, so beautifully expressed in this hymn, struck home to many hearts. "May we praise Him there," were the last words of the hymn-writer Ludaemilia Elisabeth as she lay upon her deathbed. As he felt death approaching, a German pastor, Berger, of Brunswick, began to sing "In dulci jubilo." And with these words Philipp Nicolai closes his mighty hymn, "Wake, awake, for night is flying"; third stanza:

Kein Aug hat je gespürt,
Kein Ohr hat mehr gehört
Solche Frewde:
Des sind wir froh, io, io!
Ewig in dulci iubilo.

Danish form:

In dulci jubilo
sjunge wi oc ere fro,
den vort hjerte trøster,
ligger i præsipio,
oc klar som solen skinner
matris in gremio,
Alpha es et O :|:

The King's Library

The melody is from the 15th century.

The first English translation dates from 1550. There are six later versions in English. The rendering used in *The Lutheran Hymnary* was prepared by A. T. Russell, 1851, based upon Klug's German version of 1529: "Nun singet und seid froh." Other settings employed in England are as follows: "In dulci jubilo, now let us sing with mirth and jo" (1568); "In dulci jubilo, to the house of God we'll go" (Sir Bowring, following Klug); "In dulci jubilo, let us our homage shew" (de Pearsall, Klug); "In dulci jubilo, sing and shout all below" (Miss Winkworth).

200

Shout the glad tidings, exultingly sing.
—W. A. MUHLENBERG.

BISHOP HOBART requested Muhlenberg to write this hymn for the melody "Avison." The hymn was at once copied and sung in Trinity Church on Christmas Day, 1826, before it was printed in the *Prayer Book Collection.*

The melody employed in *The Lutheran Hymnary* bears the name "Glad Tidings" and was composed by Sir John Goss, born 1800, in Fareham, England. At eleven years of age he became chorister in the Chapel Royal, and later studied organ music under Thomas Attwood. In 1838 he became successor of the latter as organist in St. Paul's Cathedral, London. John Goss has produced a great amount of church music, many hymn tunes, and choir anthems, which have gained universal favor. Goss died in 1880.

William Augustus Muhlenberg was born September 16, 1796, in Philadelphia, where his father was a minister. He was a grandson of Henry Melchior Muhlenberg, the famous pioneer pastor and founder of the German Lutheran Church. William Augustus received his education at the University of Pennsylvania, from which institution he was graduated in 1814. He was ordained to the ministry in the Episcopal Church in the year 1820. Three years later he became assistant rector of St. James Church, Lancaster, Pennsylvania. He founded St. Paul College in Flushing. He was elected president of this institution, and the college flourished greatly under his leadership. In 1843 he was appointed rector of the Church of the Holy Communion, New York City. Muhlenberg founded St. Luke's Hospital of that city, 1855 (and St. Johns and Long Island, 1865), and served as the president and pastor of this institution until his death, in 1877. He spent his last days as a patient in this hospital, and his heart was continually filled with joy and thanksgiving to God and his friends for the good care which he enjoyed. He ordered that his tombstone should bear the following inscription: "I know whom I have believed" (2 Tim. 1:12).

Muhlenberg did not make very extensive use of his poetic talent. In 1826 he contributed four hymns to the *Prayer Book Collection,* of which he was one of the editors. His *Church Poetry* was published in 1823, *The People's Psalter* in 1858, and a collection of poems appeared the following year.

201

Joy to the world! the Lord is come.

—I. WATTS.

JOY to the world" forms the second part of Watts' paraphrase on the 98th Psalm. It was published in the author's *Psalms of David,* 1719. This is one of the most popular Christmas hymns, and has been translated into many languages. A Latin version was made by R. Bingham: "Laetitia in mundo! Dominus nam venit Iesus." (Notes on Watts may be found in Vol. I, No. 14.)

It has been claimed that the tune is an adaptation by L. Mason (see No. 99) of a melody composed by G. F. Händel.

202

Come, Thou long expected Jesus.

—C. WESLEY.

THE collection, *Hymns for the Nativity of our Lord,* 1744, brought out the first edition of this hymn. It found a place in many hymnals, but it was not included in *Wesley's Hymn Book* until the revised edition appeared in 1875. It is sung extensively both in England and in America, especially in the Episcopalian Church. In some hymnals the first line has been rewritten as follows: "Come, O (Thou) Savior, long expected," or "Hail, Thou long expected Jesus." (For notes on C. Wesley and the melody see No. 244 and Vol. I, No. 15, respectively.)

203

Light of the Gentile nations.
Herr Jesu, Licht der Heiden.

—J. Franck.

LORD, now lettest Thou Thy servant depart in peace, according to Thy Word: For mine eyes have seen Thy salvation, which Thou hast prepared before the face of all people; A light to lighten the Gentiles and the glory of Thy people Israel" (Luke 2:29-32). The hymnologist, James Mearns, says that this is possibly the most beautiful hymn ever written upon the story of the presentation of Jesus in the temple. The oldest known source of this hymn is the author's *Geistliches Sion*, 1674, containing six stanzas with the title, *The Purification of the Virgin Mary*. It was included in *Crüger's Praxis Pietatis*, 1688, and also in later editions of the same work. The present translation by Miss Winkworth was prepared for the *Chorale Book for England*, 1863, with the sixth stanza omitted. (Notes on J. Franck may be found in Vol. I, No. 149.)

The melody (Magdalena) was composed by Sir John Stainer for the revised edition of *Hymns Ancient and Modern*, 1875. Here this tune was used as a setting for the hymn, "I could not do without Thee" (I. H. 472).—John Stainer was born in 1840. While yet a young boy he sang in the choir of St. Paul's Cathedral, London; became organist of Magdalen College, Oxford, in 1859; organist of St. Paul's Cathedral, 1872-1888; professor of music at Oxford University, 1889-1899. He died

in 1901. Dr. Stainer was a prominent church musician. He left a large number of works including cantatas, choir anthems, hymn tunes, and books on the theory of music.

204

O Savior, precious Savior.

—Frances Havergal.

THIS hymn was written in November, 1870, at Leamington, and printed the same year in a pamphlet by J. & R. Parlane. It bore the title, *Our King.* The melody (Crux Christi) was composed in 1897 by Arthur H. Mann, an English musician, born in 1850.

Frances Ridley Havergal was born December 14, 1836, at Astley, Worcestershire. Five years later, her father, who was a minister, was transferred to the rectorship of St. Nicholas in Worcester. In 1850 Frances began her studies in Mrs. Teed's school. Her stay there had a marked influence upon her spiritual development. The following year she writes: "I gave myself wholly to my Savior, and heaven and earth seemed to me more beautiful than before." Within a remarkably short time she mastered French, German, Italian, Latin, Greek, and Hebrew. After a short stay in Germany she was confirmed July 17, 1853, in Worcester Cathedral, where her father served as canon. Later on she visited Switzerland, Scotland, and Wales. During 1878 she stayed in Caswal Bay, Swansea, in South Wales. Here she suffered an attack of pneumonia and died June 3rd, 1879. Joyful and happy she waited for the hour of death and

sang the hymn, "Jesus, I will trust Thee, trust Thee with my soul," to the melody "Hermas." This tune was one of her own compositions. "How splendid to be so near the portals of heaven," she whispered as she again attempted to sing; but her voice faltered as she drew her last breath. She was buried at Astley. On her tomb was carved according to her own request: "The blood of Jesus Christ His Son cleanseth us from all sin" (1 John 1:7).

Miss Havergal never laid claim to high rank as a poet; but she possessed a gifted Christian personality, and sang of God's love and saving grace. Her hymns are filled with deeply religious sincerity, and every line breathes a fervent love of the Savior which nothing can move. The sole aim of her life was, by means of her hymns, to point the way to Him who bore the sin of the world. In one of her hymns she says: "Take my life, and let it be consecrated unto Thee." All her work as well as her song she dedicated to Him, with whom full and free salvation is to be found, thru His merit alone, for all sinners who receive Him in faith. Miss Havergal was an ardent supporter of missions. Many of her hymns were printed in pamphlets by P. & R. Parlane; others were printed on art cards and published by Caswell & Co. From time to time these were gathered and appeared in the following editions: *Ministry of Song,* 1869; *Twelve Sacred Songs for Little Singers,* 1870; *Under the Surface,* 1874; *Loyal Responses,* 1878; *Life Mosaic,* 1879; *Life Chords,* 1880; *Life Echoes,* 1883.

205

To us salvation now is come.
Guds Søn er kommen til os ned.—Landst. 190.
Es ist das Heil uns kommen her.

—P. Speratus.

THEREFORE we conclude that a man is justified by faith without the deeds of the Law" (Rom. 3:28).

This hymn by Speratus has been called the poetic parallel to Luther's preface to the Epistle to the Romans. One hymnologist has called it the great confessional hymn of the Reformation. Luther shed tears of joy when he heard it sung by a street-singer outside his window in Wittenberg. "By means of this hymn the precious truth concerning righteousness by faith thru the grace of God was sung into the congregations." In the town of Waiblingen near Stuttgart the Catholic priests vigorously opposed the Reformation, while the people favored it. The preacher, Werner, delivered the first evangelical sermon in the city in the year 1535. The Catholic priests tried to contradict him, but the congregation struck up the hymn of Speratus, and Werner's enemies gave up the fight. In the Palatinate, also, the people desired to introduce the Reformation, but the duke dared not for fear that he would incur the emperor's displeasure. Then, once while mass was being celebrated in the principal church in Heidelberg, the people began singing this hymn "as with one mouth." The duke realized that it was high time that the people were granted their desire in the matter, and the Reformation was in-

augurated. Similar incidents took place in Magdeburg and other cities. The hymn was rendered into Danish for *Een ny Haandbog,* 1529. It is thought that either Claus Mortensen or Arvid Pedersen prepared this translation. (Concerning the old melody, see Vol. I, No. 141.)

Paul Speratus was born December 13, 1489, in Rötlen, Württemberg. His preliminary studies were carried on at a German university. But his great desire for knowledge drew him on to Paris and Italy, where he studied philosophy and law. He received his doctor's degree in both these branches of learning. Later he went to Vienna, where he gained the doctor's degree in theology. About the year 1506 he began his activity as a pastor in the bishopric of Augsburg. He remained a Catholic priest for over ten years. In 1517 he even wrote a poem in honor of Luther's famous opponent, Johann Eck. But very soon Luther's writings and the reform movement in Wittenberg began to bear influence upon him. At first, however, he hoped, like Luther, that a reform could be carried thru within the Church, so that celibacy and monastic vows among the clergy might be abolished. With courage and hope he took up the reform measures, when he became dean of Würtzburg, where both the bishop and several other leading men agreed with him. Speratus even went so far as to marry. This was several years previous to Luther's marriage. But the district was placed under a new archbishop, who was a very strict Catholic. When he learned that Speratus had broken the law of celibacy, he deposed him from office in 1520.

Speratus and his wife then left for Salzburg, where the archbishop was friendly to the Reformers. He was again given the office of dean and at once resumed his efforts at reform work. But Speratus was undaunted and outspoken, and when he reprimanded his bishop for penuriousness he had to give up his position. On the way to a new field of labor in Hungary he appeared in Vienna and agitated against monastic vows and celibacy. He gained many followers. But he was excommunicated and accused of heresy. His life was now in danger, hence he left Vienna secretly and set out for Wittenberg. He journeyed thru the town of Iglau in Moravia, and there he found both the officials and the people very favorable towards the reform movement. He was elected their pastor and preached with great fervor concerning the grace of God in Christ. He gained an extensive following. But a complaint had been sent to the king, and Speratus was soon cast into prison. For the second time he was face to face with death. But these trials only had a ripening influence upon him. Until this time he had been undaunted and daring; from now on a quiet resignation settled upon his mind and actions. From his prison chamber he sent many fervent letters to his dear congregation in Iglau. Here he also wrote this famous hymn. His imprisonment did not last so very long, however. The young emperor took another view of the matter and ordered the bishop to release him on condition that he should leave Moravia. Then he went at once to Wittenberg, 1523.

Speratus was heartily received by Luther and his

friends. It was just at the time when Luther was laboring to furnish the people with hymns in their mother tongue. In one of the very first hymn collections, the so-called *Achtliederbuch,* three of the hymns of Speratus were included, together with four by Luther and one hymn by an unknown writer. Speratus assisted Luther in many ways. Luther held him in high esteem because of his piety and great learning. When Duke Albrecht of Brandenburg sought Luther's advice concerning the introduction of the Reformation in his state, Luther recommended Speratus for this work. The duke acted accordingly. Speratus became the first palace chaplain of Königsberg, 1524, and from 1530 bishop of Marienwerder, Pomerania. He died in 1551.

206

Across the sky the shades of night.

—J. Hamilton.

A HYMN for New Year's Eve, written to the melody, "All glory be to God on high" (by Decius; L. H. 2). In *The Lutheran Hymnary* Hamilton's hymn has been given the melody, "When my last hour is close at hand" (L. H. 582; Landst. 569, Naar Tid og Stund den er for Haand), by Johann Wolff, who was a book printer in Frankfurt am Main. In 1569 he published a hymnal containing several melodies which hitherto had not been printed.

Rev. James Hamilton was born April 18, 1819, at Glendollar, Scotland; educated at Corpus Christi College, Cambridge. He was ordained to the min-

istry in 1845 and served in several places until 1866, when he was called to St. Barnabas, Bristol. The following year he became vicar of Doulting in the bishopric of Bath and Wells, Somersetshire. Rev. J. Hamilton wrote only a few hymns, but they are of high rank.

207

The old year now hath passed away.
Das alte Jahr vergangen ist.

—Jacob Tapp.

THERE is much doubt as to the authorship of this hymn. It was published first in *Steuerlein's Sieben und Zwantzigk newe geistliche Gesenge,* Erfurt, 1588. The author's name is not given. In recent years the hymn has been ascribed to Jacob Tapp, who was pastor primarius and superintendent of Schöningen, Brunswick, 1616, and died there in 1630. The English translation was made by Miss Winkworth, 1863. (For melody, see Vol. I, No. 56.)

208

To the name of our salvation.
Gloriosi Salvatoris.

—Latin.

NEITHER is there salvation in any other: for there is none other name under heaven given among men, whereby we must be saved" (Acts 4:12). This hymn on the holy name of Jesus dates presumably from the fifteenth century. The author is unknown. The hymn is found in an

Antwerp breviary, printed in 1496; in a Meissen breviary of 1517; and in a manuscript breviary of Darmstadt, dating from the fifteenth century. J. M. Neale's free rendering, from the year 1851, has been somewhat varied in *The Lutheran Hymnary*. Dr. Neale calls it a German hymn. The melody (Alleluia, Dulce Carmen) has been ascribed to J. M. Haydn (b. 1737; d. 1806). It is possibly by S. Webbe. (See Vol. I, No. 67, and Vol. II, No. 438.)

209

To God the anthem raising.
Guds Godhed vil vi prise.—Landst. 174.
Helft mir Gott's Güte preisen.
—Paul Eber.

THE hymn appeared first under the title: *Dancksagung vnnt Gebet gegen das newe Jar, zur erinnerung Göttlicher wolthat, vor die Kinder.* (Thanksgiving and Prayer at the beginning of the New Year, in remembrance of the mercies of God, for the Children). It seems to have been written between the years 1560 and 1569. The oldest hymnal in which this hymn is found, *Geistliche Lieder vnd Psalmen,* was published in Copenhagen, 1571. The hymn has six stanzas, and the initial letters of the stanzas spell the name Helena, which was the name both of his wife and of his daughter. The Danish version of Eber's New Year hymn was made by Rasmus Katholm, a pastor in Jutland. It was printed in the supplement to *Hans Thomissøn's Hymn Book* in 1586. Landstad has revised the old translation and has also taken into consideration the order of

the ritual which provides that "the last half of the last stanza shall be sung three times." The English translation was made by Rev. Carl Døving, 1907. It should be noticed that the repetition in the last stanza begins with the words, *In Jesus' name we here,* etc., with three different closing lines.

The melody, which is of secular origin, was arranged for church use by Johannes Eccard, born 1553 in Mühlhausen. He was a noted church musician. After working for some time in his native city, he moved to Königsberg, and finally became "kapellmeister" in Berlin. He died in 1611.

Paul Eber was born November 8, 1511, in Kitzingen, where his father was a tailor. In 1523 he entered the gymnasium in Ansbach. But his health failed and he was compelled to go home. On the way home he was thrown from his horse and, being dragged by the stirrup for a great distance, he suffered injuries which made him a cripple for life. From 1525 to 1532 he remained in the gymnasium of Nürnberg, and here, under the guidance of able teachers, he laid the foundation for his extensive learning. In 1532 he entered the University of Wittenberg. After a few years of study he was appointed tutor in philosophy. In 1544 he was made professor of Latin, and in 1557 professor of Hebrew and also court preacher. The following year he was elected general superintendent or bishop of Saxony. He died in 1569.

Eber was a very intimate friend of Melanchthon, who frequently asked his advice on matters of importance. On this account Eber was jokingly called "Philippi Repertorium." Luther, also, placed

great confidence in Eber's ability. When he in a conversation with his friends dwelt upon the distress and trials which would befall Germany at his departure, he turned to Eber and said: "Your name is Paul. Therefore I admonish you to follow Paul's example and to put forth all effort to keep and defend the doctrine which St. Paul has given us." In 1560 Melanchthon died, and Eber suffered much unpleasantness because he, like Melanchthon, was suspected of leaning towards Calvinism on the doctrine of the Lord's Supper. At the colloquium of Altenburg, in 1569, during the synergistic controversies, the assertion was made that the Wittenberg theologians ought not to be accepted into communion nor be permitted to serve as sponsors. Eber returned to his home grievously hurt and sick at heart. Shortly after this his wife died. Scarcely half a year afterwards Eber followed her. The principle according to which he regulated his life was expressed in the 105th verse of Psalm 119: "Thy Word is a lamp unto my feet and a light upon my path." Paul Eber ranks second to Luther as hymn-writer of the Wittenberg school. He wrote in all 17 hymns. A number of these were written especially for his children and set to Lutheran melodies.

210

Help, Lord Jesus, let Thy blessing.
Hilf, Herr Jesu, lass gelingen.

—Johann Rist.

THIS New Year's hymn was first published in *Rist's Himmlische Lieder,* Lüneburg, 1642. It contained sixteen six-lined stanzas under the title: *A Godly Beginning of the New Year, in the Sweet Name of Jesus.* It is classed as one of the finest New Year's hymns in the German language and has been very popular. As a rule the various translations give it in abbreviated form. The version adopted for *The Lutheran Hymnary* was rendered by Miss Catherine Dunn and is based on stanzas 1, 4, 7, 8, 13, 15, and 16 of the original. Miss Catherine Hannah Dunn was born November 7, 1815, in Nottingham, England, and died May 18, 1863. Her book, *Hymns from the German,* published in 1857, contained translations from 36 German hymns. The melody (Komm, o komm, du Geist des Lebens) was composed by J. C. Bach, 1693.

Johann Christoph Bach was the son of Heinrich Bach, of Arnstadt, and was born Dec. 8, 1642. "He was a highly gifted musician, and thru his own merit alone, independent of his illustrious nephew (Johann Sebastian Bach) he occupies a very prominent place in musical history. In 1665 he became organist at Eisenach. Later he became court organist there, and died March 31, 1703. His most important compositions are his motets, of which many have been lost" (Grove's Dictionary).

211

Jesus, name of wondrous love.
—W. W. How.

HOW'S *Psalms and Hymns,* published in 1854, contained this hymn. The Biblical reference is as follows, by stanzas: 1. Phil. 2:10: "That in the name of Jesus every knee should bow, of things in heaven and things on earth and things under the earth." See also Rom. 14:11. 2. Luke 1:31: "And behold, thou shalt conceive in thy womb, and bring forth a Son, and shalt call His name Jesus." 3. Matt. 1:21: "And she shall bring forth a Son; and thou shalt call His name Jesus; for it is He that shall save His people from their sins." 4. Luke 2:21: "And when eight days were accomplished for the circumcising of the Child, His name was called Jesus, which was so named of the angel before He was conceived in the womb." 5. Acts 4:12: "Neither is there salvation in any other: for there is none other name under heaven given among men, whereby we must be saved." (Notes on W. W. How may be found in Vol. I, No. 134.)

The melody (Vienna) was composed by Justin Heinrich Knecht (1752-1817). Knecht was a famous German virtuoso organist, violinist, and pianist, besides being well versed in the theory of music and an able composer. He was born in Biberach, Württemberg. After serving two years as music director at Stuttgart, he resigned on account of intrigues, and returned to his native city, where he gave instruction in harmony and composition. He died suddenly i 1817.

212

O God, our help in ages past.

—I. Watts.

LORD, Thou hast been our refuge from generation to generation" (Ps. 90:1).

This hymn appeared as the first part of Watts' paraphrase upon the 90th Psalm. It was published in his *Psalms of David,* 1719. The original contained nine stanzas. The fourth, sixth, and eighth are commonly omitted. It is considered to be one of the best hymns in English hymn-literature and ranks as the finest hymn-paraphrase written by Isaac Watts. It has been translated into many languages, among others, into Latin. "O God, our help in ages past" is one of the most popular hymns thruout the English-speaking countries. (Notes on I. Watts may be found in Vol. I, No. 14.)

The melody (St. Anne) was composed by William Croft (b. ca. 1677), organist of St. Anne's, Westminster, later organist of Chapel Royal and Westminster Abbey. He was a prominent composer of church music. Croft died in 1727 and was buried in Westminster Abbey.

213

For Thy mercy and Thy grace.

—H. Downton.

A NEW YEAR hymn, written in 1841, but first printed in *Church of England Magazine,* 1843. It contained seven stanzas under the following title: *A Hymn for the Beginning of the New Year.* It has

been slightly altered in various hymnals, but all the different versions have been very popular and have been extensively used. The Scriptural basis for the various stanzas is as follows: 2. Hebr. 10:18; Phil. 3:14. 3. Rev. 22:16. 4. Ps. 46:2 flg. 5. Ps. 23:4.

Henry Downton was born February 12, 1818, in Pulverbatch, Shropshire. He was educated at Cambridge (B. A. 1840). He was ordained to the ministry in 1843 and served at Bembridge, in the Isle of Wight; at Holy Trinity in Cambridge; and at St. John's, Chatham (1849-57). He went to Geneva as English chaplain in 1857. Finally he was appointed rector of Hopton, Suffolk, where he died in 1885. His hymns were published in *Church of England Magazine.* They were also included in *A. T. Russell's Psalms and Hymns,* and in *Barry's Psalms and Hymns.* In 1873 these were collected and published together with a number of translations by Downton in a volume entitled, *Hymns and Verses.* (For the melody, see Vol. I, No. 63.)

214

Great God, we sing that mighty hand.

—P. Doddridge.

HAVING therefore obtained help from God" (Acts 26:22).

This New Year hymn was first printed in 1755 in a collection edited by Job Orton after Doddridge's death. When this collection of hymns was published later, it was revised somewhat by J. D. Humphrey. In both editions, however, it appeared with the title: *Help obtained by God;* Acts 26:22.

For the New Year. Several hymnals have "Thy mighty hand," others have "Great God, we praise Thy mighty hand." (Notes on P. Doddridge may be found in Vol. I, No. 153.)

215

Lead us, heavenly Father, lead us.

—J. EDMESTON.

I AM the Lord, thy God, which leadeth thee by the way that thou shouldest go" (Is. 48:17).

A prayer to the Holy Trinity. *Edmeston's Sacred Lyrics,* published in 1821, contained this hymn. It bore the title: *Hymn written for the Children of the London Orphan Asylum.* In 1858 it was printed in *Psalms and Hymns,* a collection published by the Baptist Church, and since that time it has been cherished as one of the most precious hymns in the English language. It has been translated into many languages. Rev. R. Bingham has rendered it into Latin, the first line thus: "Duc nos, Genitor coelestis."

The melody (Mannheim), composed by F. Filitz, was first published in his book entitled *Vierstimmiges Choralbuch,* 1847.

James Edmeston was born September 10, 1791, in London. In his sixteenth year he took up the study of architecture, and this became his settled profession from 1816 on. He was the author of nearly 2,000 hymns. Two of these especially have gained great popularity, namely, the present hymn and "Savior, breathe an evening blessing" (L. H. 559). Many of his other hymns are in common use in Eng-

land and in America. He was a great friend of children and very often visited the orphanages of London. Many of his hymns were written especially for the children. One of the hymn books which he published bears the title: *Infant Breathings, Being Hymns for the Young,* 1846. *Sacred Lyrics* appeared in three series, 1820, etc. From 1817 to 1847 he published 12 collections of hymns. Edmeston died January 7, 1867.

The composer of the melody, Friedrich Filitz, was born in Arnstadt, Thüringen. He studied philosophy and received his doctor's degree in this science. He edited *Vierstimmiges Choralbuch zu Kirchen- und Hausgebrauch,* and also four-part settings for *Bunsen's Allgemeine Gesang-und Gebetbuch.* He collaborated with Erk in editing many chorals of the most famous masters of the sixteenth and seventeenth centuries. Dr. Filitz resided in Berlin and München. He died in Bonn, 1876.

216

As God doth lead me I will go.
Hvor Gud mig fører gaar jeg glad.—Landst. 189.
Wie Gott mich führt, so will ich gehen.

—L. Gedicke.

IN 1711 L. Gedicke contributed two hymns to the *Neuvermehrtes Geistreiches Gesangbuch,* published in Berlin. One of these was the above mentioned hymn expressing trust in God. This hymn was also included in *Freylinghausen's Hymnal* of 1714. It is used frequently as a marriage hymn.

H. A. Brorson translated the hymn and used it in his collection, *Troens Rare Klenodie,* 1742, where it has the title: *Om Hjertets Hengivelse i Guds Vilje.* There are four English versions.

Lampertus Gedicke was born 1683, in Altmark, Germany. He studied theology for a while in Halle under Francke and served for some time as teacher in his orphanage. Later he became engaged as tutor of a family in Berlin. In 1709 he was appointed guard chaplain, and four years later was promoted to the office of garrison and regimental chaplain. In 1717 he was raised to the office of first army chaplain and superintendent. He died in Berlin February 21, 1735.

The melody used here was composed especially for this hymn by Prof. John Dahle of Luther Theological Seminary, St. Paul (Note by translator).

217

Why do the heathen rage?

—B. H. Kennedy.

THIS paraphrase upon the 2nd Psalm of David: "Why do the heathen rage, and the peoples imagine a vain thing?" was written by B. H. Kennedy for his *Psalter, or The Psalms of David, in English Verse.* It was printed in *Kennedy's Hymnologia Christiana,* 1863.

Benjamin Hall Kennedy, D. D., son of the Rev. Rann Kennedy, was born November 6, 1804, in Summer Hill, near Birmingham. He was educated in King Edward's School, Birmingham, Shrewsbury School, and St. John's College, Cambridge.

Kennedy was the president of the Shrewsbury School from 1836 to 1866 and in 1867 was made professor of Greek at Cambridge. From the latter date he also served as canon of Ely. He was ordained to the ministry in 1829, but served in a pastorate only a short time. Kennedy prepared a number of splendid textbooks for school use. Also several editions of ancient classics, and a volume of *University Sermons*. Approximately 127 of his hymn-paraphrases were published in his *Psalter* and *Hymnologia Christiana* mentioned above. The latter contains also a great many translations from the German, and several original hymns. Kennedy died April 6, 1889.

The melody, by an unknown composer, appeared first in the *Lüneburg Gesangbuch*, 1648. It was used for the German hymns, "Ach Gott, verlass mich nicht" and "Ach Jesu, dessen Treu." In the Norwegian it has been used for the hymns, "O Gud. du fromme Gud" (Landst. 526) and "Idag er Naadens Tid" (Landst. 387).

218

O Lord, hear Thou my calling.
Jeg raaber fast, o Herre.—Landst. 191.
Du fons de ma pensée.
Zu dir von Herzen Grunde.

—C. Marot.
De profundis clamavi ad te, Domine.

OUT of the depths have I cried unto Thee, O Lord" (Ps. 130).

This hymn-paraphrase upon the 130th Psalm was

printed in *Marot's Psalter,* the publication of which was begun in 1537 and completed in 1543 (containing 50 of the Psalms of David). The German version, by Ambrosius Lobwasser, was published in 1573; the Danish-Norwegian edition, 1615, by Steen Bilde; and our English translation employed in *The Lutheran Hymnary* was rendered by the Rev. Carl Döving, 1907.

Clement Marot, French poet, was born about 1497, in Cahors. He was educated at home and in Paris and gained a knowledge of Italian, Latin, and Greek. He was very musical, played the spinet, and composed melodies for some of his own poems. The original plan was that he should become a lawyer, but at the age of sixteen he became a page in the household of a French nobleman. At the age of 21 he became valet to Marguerite de Valois. His great admiration for his mistress served to turn his mind and thoughts to the Huguenot religion and doctrine, which had made a deep impression upon her. Marot's stinging satirical writings against the monasticism and decadent condition of the church, together with his espousal of the new doctrine, became the chief cause for the persecution and many hardships which he had to undergo during his later years. Thru a poem he gained the favor of King Francis I and accompanied him on a campaign into Italy, where he was wounded and taken prisoner in the battle of Pavia. But he was released from prison shortly after. The following year, however, he was imprisoned for heresy, but released by the king, whose valet he now became. Then the Sorbonne accused him of Calvinism, and he was compelled to

flee to Ferrara and Venice. Thru the mediation of Marguerite of Navarre, he was recalled to France by the king. From 1537 to 1539 he translated thirty of the Psalms of David. These were distributed in manuscript at the court. They soon set the fashion. The courtiers of the royal household and their ladies sang these psalms to various secular folk-tunes. Being persecuted by the Inquisition, he fled to Geneva. Here Calvin urged him to continue his work upon the Psalms of David. He increased the number of hymn-paraphrases to fifty, but he was continually annoyed by the strict Calvinistic discipline of the community. After a while he retired into Chambray and Turin, where he died in 1544.

Marot's noble work was continued and completed by Theodore Beza. Some of the French melodies, collected and arranged by Louis Bourgeois, were in 1565 harmonized for four voices by the famous Claude Goudimel (Palestrina's teacher). Goudimel was killed during the night of the Massacre of St. Bartholomew, in Lyons, August 24, 1572.—The combined work of Marot and Beza was translated into German by Ambrosius Lobwasser (1515-1585), professor of law in Königsberg. It was published in 1573 under the title: *Der Psalter des Königlichen Propheten Davids.* It gained great favor both among the Lutherans and the Reformed. Many of the Lutherans had misgivings in regard to these hymn-paraphrases with their light French tunes, and held that they would exert a harmful influence upon the Church. There is nothing, however, to show that they had reason to fear. On

the contrary many of these melodies are today among those which are cherished the most by our Church. The melody for the present hymn seems to have been adapted from an old French minuet. In any case it was either adapted or composed by Louis Bourgeois.

219

As with gladness men of old.

—W. C. Dix.

A HYMN for Epiphany Sunday, written "during an illness," presumably in 1860. It was printed first in a small collection, *Hymns of Love and Joy,* next in the trial edition of *Hymns Ancient and Modern.* In 1861 it was published in *St. Raphael's Hymnal,* Bristol, and in the regular edition of *Hymns Ancient and Modern.* From that time and on it has been included in practically all new hymnals as well as in the new editions of the old. The text has suffered very few changes. In a treatise on English Hymns, Sir L. Palmer (Lord Selborn) mentions this hymn in the strongest terms of praise and appreciation.

William Chatterton Dix was born June 14, 1837, in Bristol. His father, John Dix, a doctor by profession, was known also as the author of *The Life of Chatterton.* The son, William, was educated for the commercial field. Concerning his life there is but little to relate. For some time he served as an insurance officer. But he has written many fine hymns: *Altar Songs, Verses on the Holy Eucharist,* 1867; *Vision of All Saints,* 1871; *Songs for Christ-*

mas and Easter, and several others. Many of these have found a place in various hymnals. About 40 of his hymns are in common use in England and America. Among his devotional writings may be mentioned, *Light,* and *The Risen Life,* 1883; a treatise on the proper training of children: *The Pattern Life.* Dix died in 1898.

The melody, called "Dix," from its association with this hymn, has been arranged upon a tune composed by Conrad Kocher for the hymn, "Treuer Heiland, wir sind hier," in his collection, *Stimmen aus dem Reiche Gottes,* Stuttgart, 1838.

220

The Morning Star upon us gleams.
Af Høiheden oprunden er.—Landst. 140.
Wie schön leuchtet der Morgenstern.

—Ph. Nicolai.

EIN *Geistlich Braut-Lied der gläubigen Seelen, von Jesu Christo, ihrem himmlischen Bräutigam, Gestellet uber den 45. Psalm des Propheten Davids* (Spiritual Bridal Song of the Believing Soul concerning Jesus Christ, her Heavenly Bridegroom). This hymn, together with three others, was printed in 1599 as a supplement to a short treatise entitled: *Freuden-Spiegel des ewigen Lebens.* The author of this work, Philipp Nicolai, served as pastor of Unna while the pestilence raged there and thruout all Westphalia. In Unna alone, 1,400 persons died, among them many of Nicolai's relatives. In this treatise he prays: "I have sought Thee, and I have found Thee, Thou most precious

Lord Jesus, and I desire to love Thee. Increase in me an ardent longing after Thee, and do not withhold the object of my prayer. Even if Thou gavest me all that Thou hast brought forth, it could not satisfy me, unless Thou didst give me Thine own self. Behold, I love Thee fervently, but if I love Thee in too small a measure, help me to increase in my affection . . ."

The following is of interest in connection with the origin of this hymn: At the time of the pestilence of 1597, Nicolai, downcast and weary, sat in his study one morning. Then he "lifted up his heart unto God," unto his Savior and Redeemer, and from the depths of his soul sprang this grand hymn of the Savior's love and the glories of heaven. He was filled with holy inspiration and forgot his cares, his surroundings, forgot even his meal, until the hymn was written down, three hours after dinner time. That he should inscribe the initials of *W*ilhelm *E*rnst *G*raf *U*nd *H*err *Z*u *W*aldeck would not prevent the hymn from being the product of holy fervor and ecstasy, when we consider the powerful influence which it has wielded thruout the Christian world for several centuries. Parallel passages to the hymn are found in Ephesians 5 and in the Song of Solomon. The assertion has been made, especially by Karl von Winterfeld, that it was built upon an old love-song: "Wie schön leuchten die Äugelein der Schönen und der Zarten mein," with a few changes introduced by Nicolai. But Wackernagel has proved beyond a doubt that the above mentioned love-song is a frivolous and most awkward paraphrase based upon this very hymn.

A hymn like this, in which fervent love of the Savior has found true expression, a hymn whose every stanza is permeated with the spirit of this confession: "Thou art the most beautiful among the children of men, for grace is poured out upon Thy lips"—a hymn like this would be sure to find a response in the congregation, where Jesus has become the wisdom from God unto righteousness, sanctification, and redemption. And it certainly gained entrance into the hearts. It was used so extensively at weddings, that the idea really became common that if this hymn were not sung at the wedding, the persons were not properly married. Stanzas of the hymn were engraved upon bowls and kettles and vases. It was sung at Communion not only because of the bearing of the fourth stanza (L. H. 3rd St.), but in view of the plan of the whole hymn. It was used at the deathbed of Christians who had kept the pure faith in love for the Savior of their souls, and who were prepared to follow the invitation to the great supper of the Lamb, the wedding feast in the Kingdom of God. The pious theologian, Johann Gerhard, died while singing the words of the seventh stanza (omitted in L. H.). Susanna Eleonora von Koseritz, during her last moments, asked that this bridal hymn be sung to her. When it was ended she said, "How glorious!" and she repeated three times the words of this line: "Gross ist der König der Ehren," (Praise the God of your salvation, L. H. 220, 5). The hymn has had a place in the hymnals of Sweden since 1610. It is used there as a hymn to be sung during the offertory, especially in the Christmas season. The

first Danish translation is said to have been made by Hans Christensøn Sthen. This has been called in question, altho the version of this hymn is found in a later edition of his hymnal, *Vandrebog.* The original edition is not extant. But both the hymn and its melody were well known by 1622. The English version of St. 1, 3, 4, 5, 6, used in *The Lutheran Hymnary* is by E. J. Palmer and dates from 1892. There are at least 14 other English translations.

The melody is supposed to have been adapted by the poet himself from an older one used for "Jauchzet dem Herren alle land." It has been called the Queen of Chorales, and it deserves this title. It has a beauty and solemn charm of its own. From generation to generation it has resounded from the belfries of the churches of Germany.

Philipp Nicolai was born August 10, 1556, at Mengeringhausen, Waldeck, where his father, Theodor Nicolai, was a minister. In 1576 he was appointed assistant to his father and was transferred in 1583 to Hardeck. From this latter place he was driven out by the Papists on account of certain writings which he sent out, defending his Christian faith against the Papists and the Calvinists. In 1586 he was given charge of the Lutheran congregation in Cologne, and the following year he was made court preacher to the Count of Waldeck. In 1596 he removed to Unna, in Westphalia, and from there again in 1601 to Hamburg, becoming pastor of the Church of Catharine. Nicolai died in 1608. "Of his hymns, only four seem to have been printed." In private life, Nicolai was a most congenial per-

sonality, just as he was an esteemed and influential pastor and preacher. But in his polemical writings he would at times be fiery and cutting to the extreme. The present hymn marks the transition in hymn-writing from the objective and proper church poetry to the more subjective and spiritualizing type. (See Vol. III, No. 608.)

221

O Christ, our true and only light.
O Krist, du sande Lys og Vei.—Landst. 193.
O Jesu Christe, wahres Licht.

—J. Heermann.

Devoti Musica Cordis, 1630, contained the original setting of this hymn under the title: *Zur Zeit der Verfolgung und Drangseligkeit frommer Christen. Thränen-Lieder* (Songs of tears). Wackernagel says: "When we consider the many kinds of trials, sufferings of body and soul, under which many would have lost courage and given up in despair, then Heermann's hymns will loom up before us as among the most exalted of spiritual poems. Here the cries of anguish of thousands, arising from the homes, from the streets, and from the fields of the beautiful country, have found an expression which is well-pleasing unto God; they have found the peace of prayer, thru communion with the Lord . . '. How touchingly Heermann, in this hymn, prays for the enemies of the Church, for the weak, and for the faint-hearted (motløse). He does not desire the destruction of his enemies, but their repentance and, above all, their salvation."

Prof. Thomasius began a sermon on Missions and

the Church by quoting the first stanza of this hymn. Then he continued: "My wish is, that we might have sung this hymn today, but it is not included in our hymnal, which is the case also with several other sweet and grand hymns." (We hope that our ministers under similar circumstances will quote not only the first stanza, but the whole hymn.) The English translation used for *The Lutheran Hymnary* was prepared by Miss Winkworth, 1858. The Norwegian version was made by M. B. Landstad. The melody (Breslau) has been taken from *J. Clauder's Psalmodia Nova* (1630).

Johann Heermann was born October 11, 1585, in Raudten, Silesia. He was the fifth child in the family. As the other children had died at an early age, the parents were naturally worried when Johann also was taken seriously ill. In their prayers to God they made the solemn promise that if their son's life was spared, they would educate him for the ministry, even tho they should be compelled to beg for the necessary means. Their son recovered, and his parents now sought to fulfil their promise, altho they were very poor. Johann attended school in Raudten and Wolau, but was again stricken with sickness and had to return home. Again he recovered and continued his studies at Raudten. In 1602 he came to Fraustadt in Posen, where he was engaged as a tutor for Valerius Herberger's son. Herberger esteemed the studious and talented youth very highly. Heermann, on his part, no doubt found, in the circle of the pious and lovable pastor's home, rich opportunity for spiritual development. In the spring of 1603 he entered the gym-

nasium of Breslau, and in the fall of the following year he went to Brieg, where he became the tutor of two young noblemen. Here he became acquainted with the poet M. Zuber and was crowned poet laureate with the title: "Poeta laureatus caesareus." In 1609 he went to Strassburg with the intention of completing his studies, but a vicious eye-disease compelled him to return to his home again in 1610. Georg von Kottwitz called him as his assistant in the town of Köben, and shortly afterwards he became the regular pastor of that city. But soon began a period of severe trials during which he was to be trained to sing songs unto the Lord. The Thirty Years' War broke out, and he had to witness the devastation of his fatherland. His brethren of the faith were persecuted and the testimony of the Gospel was held in contempt. Then came sickness again. His wife died in 1617, and in 1623 he suffered a severe attack of throat trouble which finally compelled him to give up his preaching. He called the hymns written during this period his *Thränen-Lieder* (Songs of Tears, of Sorrow), but they are also filled with divine "light" and "comfort." Our present hymn was found in this collection.

The city of Köben was sacked four times. Heermann lost all his property, and his life was often in danger. Once a Croatian soldier swung his saber over him; at another time several soldiers with drawn swords pressed in upon him; a third time he saved his life by crossing the river Oder in the midst of a rain of bullets. Following these ravages, pestilence broke out in 1631 and caused the death of

550 people. During these severe visitations, Heermann wrote one of his finest hymns, "Zion klagt mit Angst und Schmerzen" (Zion mourns in fear and anguish; Ev. Luth. Hymn Bk. 505: Zion klager med stor Smerte; Landst. Am. Ed. 712; Synod H. Bk. 272). During the latter years of his life he was frequently confined to his bed. During this period he also experienced the great sorrow of seeing his son become a Roman Catholic. In response to the father's pleadings and admonishings the young man finally returned to the Lutheran faith, but died shortly after. There is strong suspicion that he was poisoned by the Jesuits. Heermann lived yet for four years, but was steadily losing strength. As he felt death approaching he wrote these words: "Lord, behold, he whom Thou lovest is sick" (John 11:3), and his constant prayer was, "Lord Jesus, come and give me release." He died February 17, 1647, at Lissa, Posen. By his own request the sermon at his funeral was preached upon the text, 1 Pet. 5:2-4, "Feed the flock of God which is among you, taking the oversight thereof, not by constraint, but willingly; not for filthy lucre, but of a ready mind; neither as being lords over God's heritage, but being ensamples to the flock. And when the chief Shepherd shall appear, ye shall receive a crown of glory that fadeth not away."

Heermann composed in all about 400 hymns, of which many are counted among the most precious gems in Lutheran hymnody. His hymns breathe the Lutheran spirit, but they are of a more subjective trend than those of his predecessors. Next to Luther and Paul Gerhardt, Heermann is the

most popular hymn-writer of the Lutheran Church. (Partly based on Skaar's estimate.)

222

O blessed Babe divine.
Was soll ich, liebstes Kind.

—F. J. Burmeister.

THIS Epiphany hymn was first printed in *Neue geistliche auff die hohen Festtage durchs gantze Jahr gerichtete Andachten,* published 1662, by J. R. Ahle, of Mühlhausen. This collection contained 14 of Burmeister's hymns set to music by Ahle. Our translation was rendered by Dr. Kennedy, 1863.

Franz Joachim Burmeister was born at Lüneburg. He was ordained at Celle, May 4, 1670, and called to the diaconate of St. Michael's church of Lüneburg. Here he labored until his death, April 21, 1672. He was a good friend of Rist, who crowned him as "poet" in 1659 and received him as a member of the "Order of the Elbe Swan."

The melody for this hymn was taken from a *Meiningisches Gesangbuch,* of 1693. It has been associated with the hymn, "Ach Gott, du frommer Gott," or "Ach Gott, verlass mich nicht" (L. H. 457).

223

Rise, O Salem, rise and shine.
Vorder Lys, I Hedninglande.—Landst. 195.
Werde Licht, du Stadt der Heiden.

—J. Rist.

RIST's *Musicalische Fest-Andachten,* published in 1655, contained this hymn for the Epiphany Festival. It is based upon the lesson for Epiphany, Is. 60:1, foll. The hymn has fifteen six-lined stanzas and bears the title: *Another festival hymn for the day of the manifestation of Christ in which the glorious, godlike, and eternal Light, which has graciously arisen on us poor heathen in thick darkness, is devotedly contemplated.* The translation, by Miss Winkworth, employs a different meter from the original, and makes use of stanzas 1, 3, 7, 14, and 15 of the original. It was printed in English in Miss Winkworth's *Chorale Book for England,* 1863. In Landstad's Norwegian version he has in the second stanza combined 2-6 of the original; in the third, 7 and 8; and 11, 12, 14, 15 of the original are omitted. (Notes on J. Rist may be found in Vol. I, No. 148.)

The melody in *The Lutheran Hymnary* is from "Jesus, meine Zuversicht" (Jesus er mit Haab og Trøst), *Psalmodia Sacra,* Chr. Runge, Berlin, 1658. It has also been ascribed to Johann Crüger. The melody for the Norwegian version was composed by Ludvig Lindeman. This tune may also be used for the Norwegian hymn, "Herre, jeg har handlet ilde" (L. H. 497).

224

Brightest and best of the sons of the morning.
—R. HEBER.

AN Epiphany hymn. It was first published in *The Christian Observer,* November, 1811; later in *Heber's Posthumous Hymns.* This hymn

has been severely criticized. It has even been asserted that its use involves star worship (!). Others do not like the meter and rhythm, which they claim resembles a dance-tune. Some have taken it into their hymnals, only to exclude it from later editions. Still others have revised it considerably. But in spite of all this it has become one of the most favored of Heber's hymns. Rev. R. Bingham has rendered it into Latin. (Notes on R. Heber may be found in Vol. I, No. 72.)

The melody was composed by Sir Herbert S. Oakeley (b. 1830, d. 1903). He was educated at Rugby, and Christ Church College, Oxford. Later he studied at Leipzig, Dresden, and Bonn. He was professor of music in Edinburgh, 1865-1891. His compositions include both secular and sacred music.

225

O who like Thee, so calm, so bright.

—A. C. Coxe.

IN 1844 Coxe published in his *Hallowe'en* a *Hymn to the Redeemer,* "When o'er Judea's vales and hills." From this hymn two versions have been derived, of which the present is one. It was included in *The Hymnary,* 1872. Also in *The Hymnal, In Excelsis,* and other American hymn books. (Notes on Coxe may be found in Vol. I, No. 114.) The melody (Scheffler) is of German origin and has been taken from *Church Song,* Philadelphia, 1906.

226

We are the Lord's: His all-sufficient merit.
Wir sind des Herrn, wir leben oder sterben.
—C. J. P. Spitta.

FOR whether we live, we live unto the Lord; and whether we die, we die unto the Lord: whether we live therefore, or die, we are the Lord's" (Rom. 14:8). Upon this Bible passage the author based this hymn, which was published in *Psalter und Harfe,* 2nd edition, Leipzig, 1843. (Notes on Spitta may be found in Vol. I, No. 80.) The English translation is by T. C. Astley, found in his *Songs in the Night,* 1860.

Charles Tamberlane Astley was born 1825, in Wales, and was educated in Jesus College, Oxford. He entered the ministry in 1849 and served in various places until 1864, when he was appointed rector of Brasted. In 1860 he published *Songs in the Night,* which contained original hymns and some translations from the German.

The melody (Eirene) was composed by Frances Ridley Havergal (1836-1879), who wrote a number of popular hymn tunes as well as many spiritual songs. (See notes under No. 257.)

227

One thing needful! This one treasure.
Et er nödig, dette ene, lär mig, Gud, at kjende ret.
—Landst. 534.
Eins ist noth, ach Herr, dies eine.
—J. H. Schröder.

AND it came to pass, as they went, that He entered into a certain village; and a certain woman named Martha received Him into her house. And she had a sister called Mary, which also sat at Jesus' feet, and heard His word. But Martha was cumbered about much serving, and came to Him, and said, Lord, dost Thou not care that my sister hath left me to serve alone? Bid her therefore that she help. And Jesus answered and said unto her, Martha, Martha, thou art careful and troubled about many things: But one thing is needful: and Mary hath chosen that good part, which shall not be taken away from her" (Luke 10:38-42).

This hymn was printed in *Geistreiches Gesangbuch,* Halle, 1697, under the title: *Eins ist noth* (One thing is needful, Luke 10:42). "But of Him are ye in Christ Jesus, who of God is made unto us wisdom, and righteousness, and sanctification, and redemption" (1 Cor. 1:30).

The Biblical basis is in general as indicated above. The various stanzas follow the references in detail as follows: 1. But one thing is needful, Luke 10:42; 2. Where this is to be sought, in the Son of God, Col. 2:9; 3 and 4. How it is to be found, John 6:63 and the following; 5-9. The treasure we have in this one thing: wisdom, righteousness, sanctification, and redemption, 1 Cor. 1:30; 10. How we are to strive after it with all our soul, Ps. 139:23-24; Phil. 3:8-9.

The version in *The Lutheran Hymnary* is a revised rendering of F. P. Daume's translation, published in 1910. It was translated into Danish by

H. A. Brorson and printed in *Nogle Psalmer om Troens Grund,* 1735.

The melody is a free rendering of Neander's setting for the hymn, "Store Profet med den himmelske Läre."

Johann Heinrich Schröder was born October 4, 1667, at Hallerspringe, near Hannover. He was educated at the University of Leipzig, where he was deeply stirred by the lectures of A. H. Francke. In 1696 he was called to the pastorate of Meseberg, and entered upon his duties there on his 29th birthday. He died in Meseberg, 1699.

Schröder is best known thru the four hymns which were included in *Geistreiches Gesangbuch,* Halle, 1697, and in *Freylinghausen's Gesangbuch* of 1704. Two of his hymns were made use of by Landstad. His hymn, "Jesu, giv Seier" (Landst. 471), was branded as chiliastic by the theological faculty of Wittenberg, on account of the last two stanzas, and these were revised in subsequent editions.

228

Within the Father's house.

—J. R. Woodford.

THIS Epiphany hymn was first published in *The Parish Hymn Book,* 1863.

James Russell Woodford was born April 30, 1820, in Henley-on-Thames. He was educated at Merchant Taylors' School and Pembroke College, Cambridge, where he received the degree of B. A. in 1842. The following year he was ordained to the ministry and served first as teacher and pastor at Bristol. In 1855 he became rector of Kempsford,

Gloucestershire, and served in that office till 1868, when he removed to Leeds. Five years later he was elected bishop of Ely. He died here in 1885. Bishop Woodford published *Hymns arranged for the Sundays and Holy Days of the Church of England* (editions, 1852 and 1855), and together with H. W. Beadon and Greville Phillimore he edited *The Parish Hymn Book,* which was printed in 1863. This was followed by an enlarged edition in 1875. In these books were included his original hymns and also his various translations from the Latin.

The melody (Franconia) is of German origin and dates from 1720. It has been ascribed to J. G. Ebeling. (1620-1676.) (See notes in Vol. I, No. 177.)

229

In house and home where man and wife.

I Hus og Hjem, hvor Mand og Viv.—Landst. 206.

—M. B. Landstad.

IT is not definitely known when this hymn was composed. It is based upon the Gospel lesson for the Second Sunday after Epiphany. The English translation was made by O. T. Sanden in 1908. The melody is of German origin and was used with the hymn, "Kommt her zu mir, sagt Gottes Sohn" (Kom hid til mig enhver især), published 1530, in Nürnberg.

230

If thou but suffer God to guide thee.
Hvo ene lader Herren raade.—Landst. 207.
Wer nur den lieben Gott lässt walten.

—G. NEUMARK.

NEUMARK'S *Fortgepflanzter Musikalisch-poetischer Lustwald,* published in Jena, 1657, contained this hymn of seven six-lined stanzas under the title: *A Hymn of Comfort, that God Will in Due Time Care for His Children.* It is based upon Ps. 55:22: "Cast thy burden upon the Lord, and He shall sustain thee." The hymn was written in Kiel, 1641, when he, after having applied in vain in several places, finally was appointed to a position as teacher with Stephan Henning. Concerning this event he says: "This unexpected and amazingly good fortune delighted me so intensely, that I set about the same day to give honor to my dear Lord by writing the hymn: 'If thou but suffer God to guide thee.'" The hymn soon found a place in many German hymnals and became the great favorite hymn of comfort for many who were beset by pressing conditions of life. It was soon translated into Danish, Portuguese, French, English, Icelandic, and Latin. The Scripture references by stanzas are as follows: 1. Nahum 1:7; Matt. 7:24; 2. Matt. 6:27-31; Wisdom of Sirach 30:22, 25, 26; 3. Ps. 37:7; Matt. 6:32; 4. John 2:4; Job 13:16; Ps. 37:37; Is. 65:24; 5. Is. 49:14; Ps. 17:14; Jer. 12:1-2; Wisdom of Sirach 18:28; Ps. 37:35-36; 6. Luke 4:37; 1 Sam. 2:7-8; Wisdom of Sirach

11:27; Ps. 77:15; 75:8; Luke 1:51-52; 7. Jerem. 17:7; Ps. 25:3. (Ref. Skaar.)

There are fourteen English translations of this hymn. Miss Winkworth's version contained in *The Lutheran Hymnary* has found a place in many hymnals. The beautiful melody was composed by Neumark himself, especially for this hymn, and it has been slightly varied to suit the meter where the text of the original has been revised. It is claimed that hundreds of hymns have been written to this tune. James Mearns is of the opinion that it is the melody which has made this hymn so popular. When Skaar repeats Winterfeld's criticism that "the confidence of faith, which is the keynote of the hymn, has not really found expression in this melody," and suggests that the minor mode gives to the hymn a doleful and heart-sick character, it only means that these two men are hardly entitled to an opinion in this case. It is only an old superstition that minor chords necessarily portray sorrow and anxiety which seems to have haunted these two critics. On the other hand, the fact that no one, so far as known, has ever attempted to write a new melody for this hymn, indicates that popular sentiment considered the melody well suited to the spirit of the hymn. To be sure, it ought to be sung in its "older form." The original rhythmic setting brings out the real spirit of the hymn. (See L. H., 230, "older form.") The hymn was translated into Danish by Fr. Rostgaard. During his stay at Oxford, 1694, Rostgaard was taken sick, and when he recovered from his illness he translated Neumark's hymn. This Danish version was included in the hymnals of Pontoppidan and Guldberg.

Georg Neumark was born in Langensalza, Thüringen, March 16, 1621. He was educated in the gymnasiums of Schleusingen and of Gotha, completing his course at the latter place in 1641. In the fall of the same year he accompanied some merchants to an exposition in Leipzig. Here he joined a party headed for Lübeck, and it was his intention to go on to Königsberg to continue his studies at the university in that city. When they had passed thru Magdeburg they were attacked by robbers. Neumark was stripped of all his possessions except a prayer book, and a small sum of money which was sewed up in his clothes. He returned to Magdeburg and tried to get employment, but was unsuccessful. He fared likewise in Lüneburg, Winsen, and Hamburg. Upon arriving in Kiel, he found a good friend in the resident pastor, Nicolaus Becker, who was also a native of Thüringen. But still the chances for employment seemed as remote as ever. Then it happened that the family tutor of the household of the judge, Stephan Henning, fell from grace and fled. Becker now recommended Neumark for the position and was successful in securing it for him. It was on the day of his appointment that he wrote the present hymn, filled with great joy and thankfulness for the gracious help of God. It is likely that he wrote the melody at the same time. Having earned some money he left, in 1643, for Königsberg, where he studied law and also poetry under the famous teacher, Simon Dach. He earned his livelihood by tutoring, but again he had the misfortune of losing all his wordly possessions, this time thru fire. After

leaving Königsberg, he visited Warsaw, Dorn, Danzig, and Hamburg. During the latter part of 1651 he returned to Thüringen, where Duke Wilhelm II of Sachse-Weimar made his acquaintance. The duke was president of the most influential German literary society of the seventeenth century. He appointed Neumark poet and librarian of the court at Weimar, and later secretary of the archives. In 1653 he became a member of the Fruit-bearing Society and soon afterwards became secretary and historian of the society. He was elected member also of another order of poets and ranked high as a writer. In 1681 he was stricken with blindness and died on the 18th of July of the same year. J. S. Bach has written a cantata upon Neumark's melody for this hymn, and Mendelssohn made use of it in his oratorio, *St. Paul.*

231

I need Thee, precious Jesus.

—F. Whitfield.

AND now, Lord, what wait I for? My hope is in Thee" (Ps. 39:7).

This hymn was printed first as a hymn sheet in 1855. Later it appeared in the author's *Sacred Poems and Prose.* In this edition the first stanza was omitted by mistake. In spite of the fact that the writer had it corrected, it entered into a number of hymnals in that form. Both versions are extensively used thruout the English-speaking world, and they have been translated into many languages.

This hymn is Whitfield's finest contribution. The following Scripture passages form the basis of the various stanzas: 1. Zech. 13:1; 2. Ps. 39:13; Is. 41:13; 3. Heb. 4:15-16; 4. Ps. 17:15; Rev. 4:3; 5:13.

Frederick Whitfield was born January 7, 1829, in Threapwood, Shropshire, and was educated at Trinity College, Dublin. He was ordained to the ministry in 1860 and became assistant pastor of Otley. Later he moved at different intervals to Kirby-Ravensworth, Greenwich, Betley Heat, London, and finally, in 1875, to St. Mary's, Hastings. He served as secretary for the Irish Church Missions and was a prolific writer in verse and prose. Whitfield died September 13, 1904. Twenty-six of his hymns were published in *Sacred Poems and Prose,* 1861. The melody used for this hymn was first found in *H. L. Hassler's Lustgarten,* 1601. (See notes under No. 284.)

232

All praise to Thee, O Lord.

—H. W. Beadon.

THIS hymn is based upon the Gospel lesson for the Second Sunday after Epiphany (The Wedding Feast in Cana, John 2:1-11). The first edition, printed in *The Parish Hymn Book* of 1863, had the first line thus, "Glory to Thee, O Lord."

Hyde Wyndham Beadon, born in 1812, was educated at Eton and at St. John's College, Cambridge (B. A., 1835; M. A., 1839). Being ordained in 1836, he was appointed vicar of Haselbury Pluck-

nett, and the following year he moved to Latton, Wilts. He was also honorary canon of Bristol and rural dean. Four of his hymns, all in short meter, were published in *The Parish Hymn Book*, in 1863 and 1875. He edited this publication together with Rev. G. Phillimore and Bishop Woodford. Beadon died in Latton, May 12, 1891. The melody (Sandford) was composed by J. Stephenson.

233

My Jesus, as Thou wilt.
Mein Jesu, wie du willst.

—B. Schmolck.

THE original has eleven stanzas. It is based upon Mark 14:36, and was published, 1704, in *Schmolck's Heilige Flammen.* It has long been a favorite hymn both in England and in America and has been given a place in many hymnals. Professor Skinner (New York) and many other pious Christians have referred to this as their most cherished hymn-treasure. Our English version was rendered by Miss Jane Borthwick for her volume, *Hymns from the Land of Luther*, 1st series, 1854. Stanzas 2, 6, 7, 9 of the original have been omitted by the translator. (Notes on B. Schmolck may be found in Vol. I, No. 33.)

234

O blest the house, whate'er befall.
Wohl einem Haus, da Jesus Christ.

—C. C. L. von Pfeil.

PRESUMABLY written for the First Sunday after Epiphany, 1746. This hymn was published in *Pfeil's Evangelisches Gesangbuch,* Meiningen, 1782. Originally it contained eight stanzas. Miss Winkworth's translation for her *Chorale Book for England,* 1863, omits the second and sixth stanzas. In the *Hymnal* of the Ohio Synod two stanzas of her version have been left out and a translation of the sixth stanza has been added. This is the arrangement followed in our *Lutheran Hymnary.* The melody was composed by Henry Kemble Oliver (b. Beverly, Mass., 1800; d. Boston, 1885).

235

O Lord of health and life, what tongue can tell.
—G. PHILLIMORE.

THE *Parish Hymn Book,* published in 1863, contained this hymn, together with a number of other hymns and translations from the Latin, by Phillimore. As mentioned above, he edited this hymnal together with H. W. Beadon (see No. 232) and J. R. Woodford, later bishop of Ely (see No. 228).

Greville Phillimore (b. 1821) was educated at Westminster, the Charterhouse, and Christ Church, Oxford. He was ordained to the ministry in 1843 and became vicar of Downe-Ampney, 1851; rector of Henley-on Thames, 1867, and of Ewelme in 1883. His *Parochial Sermons* were published in 1856. Phillimore died January 20, 1884.

Thomas Hewlett (1845-1874), who composed the melody, became baccalaureate in music, Oxford,

at the age of 20. Later he went to Scotland, where he served as organist in several places. This tune (Dalkeith) was originally composed for the hymn "Abide with me" (L. H. 552), and was first published in 1866. In *Hymns Ancient and Modern* it was, with the permission of the composer, set to the hymn, "Weary of earth and laden with my sin" (L. H. 484).

236

My hope is built on nothing less.

—Edw. Mote.

ORIGINALLY this hymn has as its first line "Nor earth, nor hell my soul can move." Our version begins with the second stanza of the original. There has been much doubt as to the authorship of this hymn. Hence, Edw. Mote, at one time, sent the following explanation to *The Gospel Herald*: "One morning it came to my mind as I went to my labor, to write a hymn on the 'Gracious Experience of a Christian.' As I went up Holborn, I had the chorus:

'On Christ, the solid Rock, I stand,
All other ground is sinking sand.'

"In the day I had the first four verses completed, and wrote them off. On the Sabbath following, I met brother King, as I came out of the Lisle Street meeting—who informed me that his wife was very ill, and asked me to call and see her. I had an early tea, and called afterward. He said that it was his usual custom to sing a hymn, read a portion, and

engage in prayer before he went to meeting. He looked for his hymn-book, but could find it nowhere. I said: 'I have some verses in my pocket'; if he liked, we could sing them. We did, and his wife enjoyed them so much, that after service he asked me, as a favor, to leave a copy of them for his wife. I went home, and by the fireside composed the last two verses, wrote the whole off, and took them to sister King. As these verses so met the dying woman's case, my attention to them was the more arrested, and I had a thousand printed for distribution. I sent one to *The Spiritual Magazine,* without my initials, which appeared some time after this. Brother Rees, of Crown Street, Soho, brought out an edition of hymns (1836), and this hymn was in it. David Denham introduced it with Rees' name, and others after.—Your inserting this brief outline may in the future shield me from the charge of stealth, and be a vindication of truthfulness in my connection with the Church of God."

The hymn was written about 1834 and printed in the author's *Hymns of Praise,* London, 1836, under the title, *The Immutable Basis of a Sinner's Hope.* Bishop Bickersteth has called the hymn, "A grand hymn of faith." Two stanzas are omitted in *The Lutheran Hymnary.*

Edward Mote was born January 21, 1797, in Upper Thames Street, London. He became a minister in the Baptist Church, after having gone thru a sincere conversion under the influence of J. Hyatt's preaching. During the last twenty-six years of his life he labored in Horsham, Sussex, where he died November 13, 1874. Edward Mote wrote up-

wards of 100 hymns, which were printed in his *Hymns of Praise,* mentioned above.

The melody (St. Mark) was composed by James William Elliott (born 1833), an organist and composer. He served as organist at St. Mark's Church, Hamilton Terrace, from 1874 until 1909. He has written many church tunes.

237

Why art thou cast down, my soul?
Sørger du endnu, min Sjæl?—Landst. 380.
Bist du, Seele, noch betrübt?
—B. Schmolck.

HEILIGE Flammen der himmlisch-gesinnten Seele, published by Schmolck in 1704, contained this hymn under the title: *Blissful Contentment, from the words: Why art thou cast down, my soul?* (Ps. 42:6). Our English version is by Rev. C. Døving and follows Brorson's translation, which was published for the first time in 1734, and was employed by Landstad in his hymnal. Concerning this hymn, Landstad says: "It has been a source of great comfort to many sorrowing souls who have learned to abide by the will of God, to remain silent in prayer and faith (4) and to place all their confidence in the Lord" (2). (Notes on Schmolck may be found in Vol. I, No. 33. Regarding the melody, see No. 223.)

238

My God and Father, while I stray.
—Charlotte Elliott.

IN a supplement to *The Invalid's Hymn Book,* 1834, this hymn of eight four-lined stanzas was first printed. The writer revised it three times, 1835, 1836, and 1839. Our version follows essentially the original, with the fifth stanza omitted. Each one of these four redactions has been included in many hymnals, and all have claimed to follow the original. This hymn is sung in all English-speaking countries. It has been the source of encouragement and comfort to many downcast souls. It has taught them to lift their hearts in devotion unto God on high, who loves us, and who knows best what things may truly serve our interests. In popularity this hymn ranks second only to her well-known "Just as I am, without one plea" (L. H. 447). It has been translated into German, French, Latin, and many other languages.

Charlotte Elliott was born March 18th, 1789, in Westfield Lodge, Brighton. The first thirty-two years of her life were spent mostly at Clapham. Later she moved to Brighton, where she remained until her death, September 22, 1871. Her acquaintance with Dr. Cesar Malan, of Geneva, had great influence upon the development of her spiritual life. She had a very weak constitution, in fact, from 1821 on she was an invalid, but just the same she managed to keep up considerable literary activity. She wrote about 150 hymns, of which many were printed in her brother's hymn collection entitled: *Psalms and Hymns for Public, Private, and Social Worship* (by The Rev. H. V. Elliott, 1835-1848). *The Invalid's Hymn Book,* originally edited by Miss Kierman, was revised in 1834 by

Miss Elliott and appeared in many editions, to which she contributed in all 112 hymns. She also published *Hours of Sorrow Cheered and Comforted,* and several other minor works. She has few equals in the art of writing for the sick and the sorrowful. (See also under No. 447.)

The composer of the melody, John P. Hullah, was born in 1812, at Worcester, and came to London at an early age. He was educated at The Royal Academy of Music, and also studied vocal music in Paris. He was highly regarded and praised as a teacher of vocal art. In 1844 he became professor of vocal music at King's College, London. Later he filled similar positions at Queen's College and Bedford College. He conducted a series of concerts at the Royal Academy of Music, and in 1858 he was appointed organist of Charter House. In 1876 he was given the honorary degree of LL. D. by the University of Edinburgh. He died in 1884. Dr. Hullah has composed a large number of tunes for hymns and other compositions.

239

There many shall come from the East and the West.
Der mange skal komme fra øst og fra vest.
—Landst. 216.

—M. B. Landstad.

THE Biblical basis is the Gospel lesson for the Third Sunday after Epiphany, Matt. 8, especially verses 11 and 12. The fourth and seventh stanzas may also refer to Rev. 7:4-12 and 2:10. Our English translation was made by Peer

Strømme in 1909. This is one of Landstad's very best hymns. It is a spiritual folk-song, both as to form and contents, and is very well suited to the popular religious folk-tune which was originally sung in Sweden to the hymn "Himmelriket liknas widt tijo jungfruer," found in Jesper Svedberg's *Then Swenska Psalmboken,* Stockholm, 1695.

240

Tho in midst of life we be.
Midt i Livet ere vi.—Landst. 223.
Mitten wir im Leben sind.
Media vita in morte sumus.

—ANTIPHONA DE MORTE.

Media vita in morte sumus
Quem quaerimus adiutorem
Nisi te, domine?
Qui pro peccatis nostris
Iuste irasceris.

Sancte deus, sancte fortis,
Sancte et misericors salvator:
Amarae morti ne tradas nos.

(Ps. 42:3; Is. 6:3.)

IN a Paris breviary this hymn is listed as an antiphon to the "Nunc dimittis" for fifteen days during the middle of Lent. The Episcopal Church of England has incorporated it into their burial ritual, to be said or sung at the grave, with the first line as follows: "In the midst of life we are in death." According to tradition this antiphon was composed by Notker the Elder (also called Balbu-

lus, the stammerer; d. 912), a Benedictine monk, while he was watching a crew of men engaged in erecting a bridge over a deep chasm at Martinstobel, near St. Gall. This legend, however, has been traced back only to the year 1613. The hymnologist Wackernagel is of the opinion that Notker is the author. But in an extended list of the "sequences" of Notker, there is no mention of "Media vita," which is more famous than any of the others. This is not a sequence. It is found in several manuscripts of St. Gall from the fourteenth, fifteenth, and the beginning of the sixteenth century, but in none of these is Notker mentioned as the author.

The last three lines of the stanza were known early in the oldest litanies (in the service of the ancient Greek Church), and were taken from the above mentioned passages (Ps. 42:3 and Is. 6:3). Concerning this prayer there is told the following story: "During a terrible earthquake in Constantinople, 446, a youth was taken up to heaven and there he heard the angels praising God with these words, 'Holy Lord! Holy, Mighty Lord! Holy, Immortal Lord, Have mercy upon us.' When Bishop Proclus heard this, he had the congregation sing the words, and Emperor Theodosius later issued an order that they should be sung thruout all Christendom."

During the Middle Ages this antiphon was used as a cry of distress and prayer on all occasions of sorrow. It was regularly sung at nine o'clock, the hour of prayer, on Saturday night before the Fourth Sunday in Lent. It was sung by the ministers who accompanied the armies, both before and

during the battles. Before the battle of Sempach, 1386, the Swiss army, kneeling and with hands lifted up towards heaven, sang this hymn. "Behold," said one of the Austrians, "they are begging us for mercy." "Yes," answered another, "they are begging for mercy, not from us, however, but from the Lord." It may be added that the Swiss army was victorious. On account of the magic power popularly ascribed to this antiphon, the Synod of Cologne, 1316 (or 1310), passed a resolution forbidding the singing of the same except upon permission from the bishop.

"Media vita" was translated into German in the fifteenth century with the first line varied as follows: "En mitten in des lebens Zeyt," "In mittel unsers lebens Zeyt," and "Mitten wir im leben sind." The version last mentioned was adopted by Luther, who added two stanzas and published all three stanzas under the title: *Die Antiphona: Media vita in morte sumus, verdeutscht.* This was published in *Eyn Enchiridion oder Handbuchlein,* Erfurt, 1524. Later it was included in the collection of funeral hymns which Luther published in 1542. It has been called *An elegy against death, hell, and sin, and a hymn concerning Him in whom we shall find true comfort.* The oldest Danish translation dates from 1514. Luther's German version was translated into Danish in 1528 for *Claus Mortensen's Hymnal.* An eleventh century manuscript containing the "Media vita" is kept in the British Museum (said to have been written in Schwaben). Of Luther's rendering there are twelve English translations. The oldest is that made by Bishop Coverdale, 1539,

"In the myddest of our lyvynge." The version used in *The Lutheran Hymnary* is by R. Massie as found in his *Luther's Spiritual Songs,* 1854. The melody in *The Lutheran Hymnary* has been associated with this hymn since the earliest German version.

241

Why those fears? Behold, 'tis Jesus.

—T. KELLY.

JESUS calming the tempest (Matt. 14:22-33) forms the Biblical basis for this hymn, which was first printed in 1809, in the third edition of *Kelly's Hymns on Various Passages of Scripture.* (See notes on T. Kelly in Vol. I, No. 83.) The melody (Orient Morning), published in 1885, is by Arthur Henry Mann, Mus. Doc., born in England, 1850.

242

Fierce raged the tempest o'er the deep.

—G. THRING.

JESUS calms the tempest (Matt. 8:23-27). The hymn was written in 1861 and printed in *Chope's Congregational Hymn and Tune Book,* 1862. It is one of Thring's best hymns and has been given a place in a large number of hymnals.

The melody (St. Aelred) was composed by J. B. Dykes, and was first published together with this hymn in 1862.—Godfrey Thring, a minister's son, was born March 25, 1823, at Alford, Somerset, England. He was educated at Shrewsbury School and at Balliol College, Oxford

(B. A., 1845). He was ordained to the ministry the following year and served as assistant in various places until 1858, when he became his father's successor as pastor of Alford. He continued in this office till 1893, when he was made prebendary of Wells Cathedral. Thring died September, 1903. His publications include the following: *Hymns Congregational and Others*, 1866; *Hymns and Verses,* 1866; *Hymns and Sacred Lyrics,* 1874; *A Church of England Hymn Book,* 1880. Of this latter work a carefully revised edition was published in 1882. Thring's hymns are extensively used in England and in America.

243

O for a faith that will not shrink.

—W. H. Bathurst.

AND the apostles said unto the Lord: Increase our faith" (Luke 17:5). "O for a faith that will not shrink" was first published in the author's *Psalms and Hymns for Public and Private Use,* 1831, under the title: *The Power of Faith.* It is extensively used, especially in America.

The melody (Wolverhampton) was composed by Richard Redhead (b. 1820, d. 1901; see Vol. I, No. 27). It was first published in his *Church Hymn Tunes,* 1853.

William Hiley Bathurst was born August 28, 1796, in Clevedale, near Bristol. His father, the Rt. Hon. Charles Bragge (later Bathurst), was for some time member of parliament from Bristol. William Bathurst was educated at Winchester and

Christ Church, Oxford (B. A., 1818). From 1820 until 1852 he served as rector of the Episcopal Church of Barwick-in-Elmet, near Leeds. In 1852 he resigned from the ministry on account of doctrinal differences. He died in Lydney Park, Gloucestershire, November 25, 1877. *Psalms and Hymns for Public and Private Use* contains 141 metrical versions of the Psalms of David and 206 original hymns. Among his other publications may be mentioned: *The Georgics of Virgil; Metrical Musings, or Thoughts on Sacred Subjects in Verse.*

244

Jesus, lover of my soul.

—C. Wesley.

VERY few hymns have won such universal favor. From the time of its first publication in *Wesley's Hymns and Sacred Poems,* 1740, it has steadily gained in recognition, until at the present time it is to be found in practically all hymnals in English-speaking countries. Originally it contained five stanzas. It has been translated into many languages.

Expressions in the first stanza have been subjected to alterations, "Lover" and "nearer waters" being particularly offensive to the critics. Without enlarging on the numerous "improvements," we shall only state that most of the recent hymnals keep the original text unaltered. In the Book of Wisdom, 11:27, we read: "But Thou sparest all, for they are Thine, O Lord, Thou Lover of souls." Concerning the expression "nearer waters," it has been stated that a storm at sea is often of a local nature. It may rage fiercely where the vessel hap-

pens to be—and these "nearer waters" are the forces that threaten our destruction, while at some distance the sea may be comparatively quiet.—According to an old story, a seafowl, pursued by a hawk, once flew in thru the open window of Wesley's study. The bird thus saved its life, and Wesley wrote his hymn drawing inspiration from this scene. Both this story and many other incidents related in connection with this hymn lack historical foundation. But they bear witness to the great favor which this hymn has won; they show how these words have been instrumental in drawing many sinners unto God, and that they have been the source of comfort to many in the hour of death.

Spurgeon relates concerning this hymn: "An ungodly stranger, stepping into one of our services at Exeter Hall, was brought to the Cross by the words of Wesley's verse, 'Jesus, lover of my soul.' 'Does Jesus love me?' said he; 'then why should I live in enmity to Him?'" Charles Trumbull White, engaged in religious work in the hospitals of New York, was once asked to visit a sick sailor in Bellevue Hospital. The man was near death and could not speak a word. The missionary leaned down and repeated the words, "Jesus, lover of my soul," so that he might hear them. But the dying man gave no sign of response. About midnight, however, he seemed to rally, sat up, and with a clearly audible voice he spoke the words of Wesley's hymn: "Jesus, lover of my soul, Let me to Thy bosom fly," and continued until he had repeated the entire hymn. Then he added other verses of hymns, ceased suddenly, fell back, and was dead.—It is said that an

excursion of Sunday-school teachers and scholars on a lake had a wonderful experience. A violent storm arose and threatened them with disaster. Panic arose among the passengers. From the deck came the words, "Jesus, lover of my soul." The people were calmed, and before the hymn was sung to its close, the storm had subsided and the sun came forth. Henry Ward Beecher, the well-known preacher of Brooklyn, New York, writes concerning this hymn: "I would rather have written that hymn of Wesley's, than have the fame of all the kings that ever sat on the earth. It is more glorious. It has more power in it. I would rather be the author of that hymn than to hold all the wealth of the richest man in New York. He will die. He *is* dead and does not know it. He will pass, after a little while, out of men's thoughts. What will there be to speak of him? What will he have done that will stop trouble, or encourage hope? His money will go to his heirs, and they will divide it. It is like a stream divided and growing narrower by division. And they will die, and it will go to their heirs. In three or four generations everything comes to the ground again for redistribution. But that hymn will go on singing until the last trump brings forth the angel band; and then I think it will mount up on some lip to the very presence of God."

The melody placed first (Wesley) is of American origin, composed by Simeon Butler Marsh (b. 1798, d. 1875). The second tune (Hollingside) is by John B. Dykes, written for the first edition of *Hymns Ancient and Modern.* It was named after Hollingside Cottage, where the composer resided for some time following his marriage.

Charles Wesley, the second youngest of 19 children, was born December 18, 1707, in Epworth, Lincolnshire, England. His father was the preacher, Samuel Wesley, whose father and grandfather had also been ministers. His mother was Susannah, daughter of Dr. Samuel Annesley, a famous Nonconformist preacher. The children were brought up under very strict discipline. Their parents themselves acted as teachers, and Charles was made to study at least six hours daily. Bible reading and prayer were part of the daily exercises. In 1716 Charles was sent to the School of Westminster, where his brother Samuel was usher. With him he was given board and lodging until he, in 1721, was elected King's Scholar, after which he got free tuition and maintenance. His father received, at that time, a letter from a rich Irishman, inquiring whether Samuel Wesley had a son by the name of Charles and offering to adopt him, making him his legal heir. Charles was left free to choose in the matter, but refused the offer. The boy who was adopted, in place of young Wesley, became an earl (and grandfather of the Duke of Wellington), while Charles Wesley, under very trying circumstances, worked his way to greatness and fame of a very different nature, which was destined to outshine the greatness of earls and dukes. In 1726 he won a scholarship at Christ Church College, Oxford, where John Wesley, three years his senior, also was attending. At that time England was torn by violent doctrinal disputes, and controversies were carried on. Many so-called "enlightened" persons and "free-thinkers" attacked and ridiculed Christianity

itself. Many denied even all faith in God and immortality. It was evident that this spirit would influence the schools of the land, and especially Oxford University. It was during this time that young Wesley and a number of his friends organized a distinctly Christian society. The members tried earnestly to lead good Christian lives, to study the Bible diligently, to visit the sick and the prisoners, and to distribute Bibles and prayerbooks. This regular and methodical mode of life, their devotional exercises and intense Christian activity drew upon the members the name of "Methodists" and the "Holy Club." The Wesley brothers became the leading members of the society. George Whitefield was also a prominent member. From this little circle the new movement in the Church of England took its beginning.

Charles Wesley took his final examinations in 1729 and was engaged as assistant teacher. In 1735, having become deacon and shortly afterwards minister in the Episcopal Church, he went to Georgia together with his brother, John Wesley. He returned to England, however, the next year. In 1737 he came under the influence of Count Zinzendorf and the Moravian Brethren. Both he and his brother were impressed, especially by the preaching of Peter Böhler. On Pentecost Day of that year he found peace in his soul, "peace with God" (see L. H. 446), according to his own statement. Charles Wesley was the most prolific and most famous hymnwriter of the Methodist Church and of England. His feelings flowed out into song upon all possible occasions. He is said to have written 6,500 hymns

and spiritual songs. The greater number of these are of minor value; nevertheless, he has perhaps written more fine hymns than any other writer in the Christian world. Hence he has been called "The Prince of Hymn Writers." He was also a very able preacher and served as such together with his brother, John Wesley, who became the recognized founder and leader of the Methodist Church.

On the 8th of April, 1749, Charles Wesley was married to Miss Sarah Gwynne. She accompanied him often upon his journeys. They had many children. Two of their sons became famous musicians. From 1756 Wesley labored in London and Bristol. In 1771 he moved with his family from Bristol to London. Here he continued preaching and writing hymns until March 29, 1788, when death ended his long and productive life.

John Bacchus Dykes (b. 1823, d. 1876), scholar of St. Catharine's, Cambridge; ordained in 1847; precentor of Durham Cathedral, 1849; and in 1862 vicar of St. Oswald's, Durham. Dykes was one of the leaders of the new school of tune-writers in the latter half of the Nineteenth Century. (H. A. & M. Hist. Ed.)

245

O Father, may Thy Word prevail.
Ak, Fader, lad dit Ord, din Aand.—Landst. 230.
—H. A. Brorson.

THIS hymn appeared in *Svanesang,* a number of songs written by H. A. Brorson in the latter part of his life and published after his death (1765).

Landstad's Hymnal of 1869 is the first church hymn book that brought this hymn before the public. It was included in *Hauge's Hymnal,* which was authorized for use in 1873. Before that time the hymn was popular at religious meetings. Our English version was made by Rev. G. T. Rygh, 1908. (Notes on Brorson may be found in Vol. I, No. 179.) The melody was composed by L. M. Lindeman, 1871.

246

O Thou, to whose all-searching sight.
Seelenbräutigam, O du Gottes-Lamm.
—N. L. von Zinzendorf.

THE original was written in 1721 and first printed in *Sammlung geistlicher und lieblicher Lieder,* 1725. It contains eleven six-lined stanzas. Our English version is a free rendering by John Wesley. It was published in *The Wesley Psalms and Hymns,* 1738. The first three stanzas of Wesley's translation are based upon the first and second of the original, while the last two follow the tenth and the eleventh. The fourth stanza employed by Wesley in his version has been taken from the twelfth stanza of Freylinghausen's hymn, "Wer ist wohl wie du?" (Notes on Freylinghausen and on the melody may be found in Vol. I, No. 30, and under No. 221, respectively.)

247

In Jesus' name our work must all be done.
I Jesu Navn skal al vor Gjerning ske.—Landst 1.
—J. Frederiksen.

THE author wrote this hymn for his own wedding, 1639, and "sang it accompanied upon the organ on his wedding day." It was first published in *Holst's Hymn Book,* 1645, and has ever since been included in all Danish and Norwegian hymnals. It has frequently been sung at weddings, church dedications, and similar occasions, and is very often used at the regular services. Our English translation is by G. T. Rygh, 1908. The meter and melody follow those of Anna Cathrine's folk-song: "Ald verdslig Pract," printed in *Peder Syv's Danish Folk-Songs.* Following the same melody, Kingo wrote his *Pulpit Verses,* and thru these hymns it gained a permanent place in the churches of Denmark and Norway. So far as is known, this tune has been used for only one German hymn, namely, "Gelassenheit, du angenehmer Gast," nach einem in Dänemark gebräuchlichen Liede: "In Jesu Nahm'n." This hymn was printed in *J. H. Schrader's Vollständiges Gesang-Buch,* Tønderń, 1731.

Johan Frederiksen was born 1603, in Flensborg, where his father was a minister. While a student he accompanied a number of young noblemen on journeys into foreign countries, and gained considerable fame as a writer of Latin poetry. Having completed his studies for the degree of master of arts in Copenhagen, he became rector of Kjøge; later of Malmö. In 1639 he moved to Roskilde, where he was married to Marie Glob. He died in 1641, at the age of 38. (Skaar.)

248

In heaven is joy and gladness.
Hos Gud er idel Glæde.—Landst. Am. Ed. 666.
—J. N. Brun.

BASED upon John 16:22. Published in *Brun's Evangeliske Sange,* 1786. In the new hymn book for the Church of Norway the first stanza is written thus:

Hos Gud er idel glæde,
Men før jeg kommer der,
Jeg maa blandt torner træde
Og bære byrder her.
Her trykker mange plager,
Her strider Kristi brud,
Her blandes fryd med klager,
Kun glæde er hos Gud.

(Notes on J. N. Brun may be found in Vol. I, No. 46; and notes on the melody under No. 218.)

Our English translation was rendered by Rev. O. H. Smeby, 1910.

249

With trembling awe the chosen three.
—W. W. How.

THE transfiguration on the mount (Matt. 17: 1-9). This hymn has been taken from the *Supplement to the Psalms and Hymns,* 1867. (Notes on W. W. How and on the melody may be found in Vol. I, Nos. 134 and 18, respectively.)

250

Light's abode, celestial Salem.
Jerusalem luminosa.

—Thomas a Kempis.

THE sun shall be no more thy light by day; neither for brightness shall the moon give light unto thee: but the Lord shall be unto thee an everlasting light, and thy God thy glory" (Is. 60: 19). Originally this hymn contained 100 lines. It was first published by the hymnologist Mone, in Karlsruhe. This version followed a manuscript from the fifteenth century and bore the following title: *Concerning the Glory of the Heavenly Jerusalem.* The author's name does not appear, but the thought and mode of expression so closely resemble those of Thomas a Kempis that the hymn has been ascribed to him. The noted hymnologist Dreves (b. 1854) has recently published a number of hymns ascribed to Thomas a Kempis, and the present hymn is included in that collection also. Our English translation is by Neale, 1854. (For notes on the melody see Vol. I, No. 48.)

Thomas (Hammerken or Haemmerlein) a Kempis (from Kempen) was born in 1379 or 1380, at Kempen, fifteen miles northwest of Düsseldorf. His father was a tiller of the soil. His mother supervised a primary school for children. Thomas was first received at the brother-house of the Brethren of the Common Life, in Deventer. Later he moved to the Cloister of St. Agnes, near Zwolle. Of this he was made canon, and later second prior. Much of his time was spent in copying missals,

breviaries, and other religious works. He wrote the *Chronicle of the Monastery of Mt. St. Agnes,* besides a number of tracts, hymns, and other devotional literature, all in the Latin language. His famous work, *Imitatio Christi,* is the most widely circulated book in the world next to the Bible itself. It has been translated into a large number of languages. There are several Danish-Norwegian editions. Thomas a Kempis died in 1471. His complete works have been published at various times in Germany, Holland, France, and England. G. M. Dreves, of München, has published his hymns together with historical notes of great interest.

251

Deep and glorious, word victorious.
Dybe, stille, sterke, milde.—Landst. 238.
—Th. V. Oldenburg.

THIS hymn appeared for the first time in the collection entitled *Hymns for the Summer Meeting of the Danish Mission Society,* Copenhagen, June 14, 1842. The translation is by Rev. Carl Døving, 1909. The melody was composed by Johann Crüger (see Vol. I, No. 31) and published in *Geistliche Kirchenmelodien,* 1649, with Johann Franck's hymn, "Herr, ich habe missgehandelt" (Herre, jeg har handlet ilde, Landst. 388; L. H. 497).

Theodor Vilhelm Oldenburg, son of the chamberlain Frederik Oldenburg, was born September 27, 1805, in Copenhagen. His mother died while he was yet very young, but his kind and loving father sought to care for him to the best of his

ability. He studied first at "Borgerdydsskolen," Copenhagen. In 1822 he received his degree of bachelor of arts "cum laude." The following year he passed the examination in philosophy and the "degree examination" in sacred theology, both with good credits. He was given honorable mention for a treatise on a topic selected by the university. In 1830 he was called to the pastorate of Sorterup and Ottestrup in Sealand. He has been highly praised for his fidelity and ability in the work of the ministry. During this time he also served together with P. C. Kierkegaard as editor and publisher of *Nordisk Tidsskrift for kristelig Theologi,* and *Dansk Missions-Blad.* Thru these works he exerted a powerful influence upon the ministers and the congregations thruout the land. His active and blessed period of service was cut short at an early age. From his letters during the last part of 1841 and in 1842 it is clear that he felt the strain of disease and longed for release. He died May 26, 1842. His hymn, "Din, o Jesu, din at være" (Landst. 483), written for *Wexel's Kristelige Psalmer,* was sung at Oldenburg's funeral.

Oldenburg's friend and co-worker, P. C. Kierkegaard—later bishop of Aalborg—collected and edited his hymns and poems, 1844, under the title: *Mindeblade om Theodor Vilhelm Oldenburg.* Besides the two hymns mentioned above, the American edition of *Landstad's Hymnal* has also, "I Herrens Hus er godt at bo" (Landst. 683). Oldenburg's hymns breathe a deep and sincere spirit of faith and piety, which has made him known and loved thruout Denmark and Norway.

252

Behold, how glorious is yon sky.
Wie herrlich ist die neue Welt.

—K. W. Ramler.

H. C. GRAU'S oratorio, *Der Tod Jesu,* 1756, contained this hymn written by Karl Wilhelm Ramler, born 1725, at Colberg, Pomerania. Ramler served for a time as professor of literature at the school of cadets in Berlin. He died in 1798. Our translation was made by Henry Rowley Bishop (b. London, 1786; d. London, 1855. Melody, see No. 220.)

253

O wondrous type, O vision fair.
Coelestis formam gloriae.

THE author is not known. The Latin text is found in the Sarum breviary, Venice, dating from 1495. It is ordered to be sung on Corpus Christi Day. The works of Mone, Daniel, and others also list this hymn as being a production of the fifteenth century. A somewhat different translation was made by J. M. Neale, 1854, but it was changed to its present form for *Hymns Ancient and Modern,* 1861. (On the melody see Vol. I, No. 138.)

254

How blessed from the bonds of sin.
O hochbeglückte Seele.

—J. C. P. Spitta.

UNDER the title: *The Servant of the Lord,* this hymn of seven stanzas was printed in *Spitta's Psalter und Harfe,* 1833. The English translation was published in *Miss Jane Borthwick's Hymns from the Land of Luther,* 1854. Miss Jane Borthwick was born in Edinburgh, 1813. Together with her sister Sarah, Mrs. Findlater (b. 1823), she translated and published *Hymns from the Land of Luther,* 1st series, 1854; 2nd series, 1855; 3rd series, 1858; and the 4th series, 1862. A complete edition was also published in 1862, by W. P. Kennedy, of Edinburgh. Aside from her many translations, Miss Borthwick also wrote many original poems. (Notes on Spitta may be found in Vol. I, No. 80.) The melody is by an unknown composer.

255

Strive aright when God doth call thee.
Kjæmp alvorlig nu, Guds Naade.—Landst. 250.
Ringe recht, wenn Gottes Gnade.

—J. J. WINCKLER.

CONCERNING *the Struggle and the Victory of Believers.* Based upon the following passages of Scripture: "Strive to enter in at the strait gate: for many, I say unto you, will seek to enter in, and shall not be able" (Luke 13:24). "Wherefore, my beloved, as ye have always obeyed, not as in my presence only, but now much more in my absence, work out your own salvation with fear and trembling" (Phil. 2:12). Lot fled for safety into the mountains (Gen. 19:15-22).

The hymn was first printed together with a sermon delivered by Johann Lysius at the funeral of Ursula Maria Zorn, of Berlin. Freylinghausen included it in the second part of his hymnal of 1714. The original had 23 stanzas. Our translation was made by Miss Winkworth for her *Chorale Book for England.* Of the original, this version contains stanzas 1, 3, 4, 12, 13, 15, and 16. The complete hymn was translated into Danish by an unknown writer, and this rendering was used by Pontoppidan in his hymnal of 1740. Landstad employed it in an abbreviated form containing 14 stanzas, based upon stanzas 1, 2, 4-13, 15, 16 of the original.

The melody (Batty, or Ringe recht) was used first in the congregation of the Moravian Brethren and was found in a *Choral Buch,* presumably a manuscript collection from 1735. It was later printed in *J. Thommens' Erbaulicher Musicalischer Christen-Schatz,* Basel, 1745. In 1784 it appeared in a revised form in *Zahn's Choralbuch,* published in Leipzig. It is extensively used in English churches.

Johann Joseph Winckler was born December 23, 1670, in Lucka, Sachsen-Altenburg. He studied theology in Leipzig. Here he came under the influence of A. H. Francke who at that time was conducting Bible hours in Leipzig. His sympathies were turned towards Pietism. He became vesper-preacher in the church of St. Peter, Magdeburg, and later served as chaplain with the army in Holland and Italy. In 1698 he was made pastor of the Cathedral of Magdeburg. He became a member of the consistory in 1716. He

drew upon himself much ill-will on account of his opposition to the theatre and especially because of his compromising attitude towards the Reformed Church. Winckler wrote in all about twenty-seven hymns, of which some are among the best from the Pietistic school. At least four have been translated into English. Most of his hymns were included in *H. G. Neuss' Heb-Opfer zum Bau der Hütten Gottes,* 1703, and in *Freylinghausen's Neues geistreiches Gesangbuch,* 1714. Winckler died August 11, 1722.

256

Father, I know that all my life.

—Anna L. Waring.

HYMNS and Meditations, published by Anna Waring in 1850, contained this beautiful hymn of eight stanzas under the title: *My Times Are in Thy Hand.* In 1853 it was included in the *Leeds Hymn Book,* and later it has found a place in many hymnals in England and America. "Father, I know that all my life," is the one most extensively used of all her hymns.

Anna Laetitia Waring was born in 1820, at Neath, Glamorganshire. In 1850 she published *Hymns and Meditations by A. L. W.,* a little book containing nineteen hymns. The fourth edition of this volume appeared in 1854. By 1863 the tenth edition was issued, with thirty-eight hymns. Besides these she published *Additional Hymns,* and contributed to *The Sunday Magazine.* Miss Waring's hymns are noted for their directness and sim-

plicity, as well as for their fine poetic form and content.

The melody employed for this hymn is by Dr. Charles Steggall (1826-1905). He was educated at The Royal Academy of London, and later served as an instructor in that institution. He was also an eminent organist and composed many hymn tunes which are in extensive use.

257

Jesus, Master, whose I am.

—Frances R. Havergal.

SERVANT *of Christ.* This hymn is one of the best of Miss Havergal's productions. It was written in December, 1865, for her nephew, J. H. Shaw, and printed in leaflet form (The Parlane Series). It was published in the volume, *Ministry of Song,* 1869, and in her *Life Mosaic,* 1879. It has been extensively used as a hymn for confirmation. (Notes on Frances Havergal may be found under No. 204.) The melody (Bread of Heaven) was composed by William Dalrymple Maclagan, archbishop of York, England.

William Dalrymple Maclagan was born at Edinburgh 1826, and was educated for the ministry at St. Peter's College, Cambridge. He was rector of Newington 1869-1875, and vicar of Kensington 1875-1878, when he was consecrated bishop of Litchfield, and transferred to York 1891. The archbishop has written several tunes as well as hymns. This melody is one of his best. He died in 1910.

258

Fight the good fight with all thy might.
—J. S. B. Monsell.

FIGHT the good fight of faith, lay hold on eternal life, where-unto thou art also called, and hast professed a good profession before many witnesses" (1 Tim. 6:12).

This hymn, which is very extensively used, was first published in *Monsell's Hymns of Love and Praise,* 1863.

The melody (Abends) was written by Herbert Oakeley for John Keble's evening hymn, "Sun of my soul, Thou Savior dear." It was first printed in *The Irish Church Hymnal,* 1874.

Sir Herbert Oakeley (b. 1830; d. 1903) was educated at Rugby, Eng., and Christ Church College, Oxford. He continued his studies in music in Leipzig, Dresden, and Bonn. From 1865 till 1891 Dr. Oakeley was professor of music in Edinburgh.

259

O One with God the Father.
—W. W. How.

O ONE with God the Father" was first published in *Church Hymns,* 1871. (Notes on W. W. How may be found in Vol. I, No. 134.) The melody (Kreuznach) is an old German tune from 1540.

260

Speak, O Lord, Thy servant heareth.
Herre, tal, din Tjener hører.—Landst. 23.
Rede, liebster Jesus, rede! deine Magd giebt Acht darauf.

—Anna Sophia.

THIS hymn was printed in 1658, in *Der Treue Seelen-Freund.* It was translated into Norwegian by M. B. Landstad, and Landstad's version was rendered into English by the Rev. Geo. T. Rygh, 1909. (Concerning the melody see Vol. I, No. 37.)

Anna Sophia, daughter of Landgrave George II of Hesse-Darmstadt, was born December 17, 1638, in Marburg. She received a good Christian education and gained a thoro knowledge of the Holy Scriptures and the Church Fathers. The thirty-two hymns written by her are permeated with an intense love for the Savior. They were published in *Der Treue Seelen-Freund Christus Jesus mit nachdenklichen Sinn-Gemählden, anmuthigen Lehr-Gedichten, und neuen geistreichen Gesängen, abgedruckt und vorgestellet,* Jena, 1658.

261

Almighty God, Thy Word is cast.

—J. Cawood.

COTTERILL'S *Selection,* published in 1819, contained this hymn, which was ordered to be sung after the sermon. It is generally recognized as one of Cawood's best hymns. (For notes on Cawood and on the melody, see Nos. 190 and 212, respectively.)

262

In the cross of Christ I glory.
—Sir John Bowring.

"IN the cross of Christ I glory" appeared first in *Bowring's Hymns,* 1825. It is based upon Gal. 6:14: "But God forbid that I should glory, save in the cross of our Lord Jesus Christ, by whom the world is crucified unto me, and I unto the world." This has long been considered as Bowring's best hymn. The melody (Rathbun) was composed in 1847 (or 1851) by Ithamar Conkey (b. Mass., 1815; d. 1867). He was an eminent bass soloist in the oratorio concerts of New York.

John Bowring was born October 17, 1792, in Exeter. He was the son of a merchant and began to work in a London mercantile establishment in 1811. At an early age he gained a good knowledge of several foreign languages. In fact, his linguistic ability was so remarkable that later on, when he undertook extensive tours thruout Europe, he acquired a mastery of 40 languages and dialects. This enabled him in after years to place before his countrymen extensive series of splendid translations from the anthologies of Scandinavia, Germany, Holland, Spain, Hungary, also of Serbia, Russia, and other Slavonic nations. As the official representative of England he visited many European countries with a view to investigate their economic and commercial conditions, and his reports, full of information and suggestions, gave the impetus to many far-reaching reforms in England. Bowring was a great champion of national liberty, and labored actively for various prison reforms. From 1825 he was for

three years associate editor of *The Westminster Review*. He received his doctor's degree from the University of Gronningen in 1828. In 1835-37 and again in 1841-48 he was a member of the lower house of Parliament, where he took a prominent part in the proceedings. Then he was appointed British consul in Canton, and in 1854 governor of Hong Kong and minister to China. On his return voyage to England, in 1859, he visited the Philippine Islands and described them in an article. Two years previous he had given a splendid report on the conditions in Siam. Bowring ranked high as a statesman, philanthropist, historian, and poet. Many of his hymns are commonly used. He was always ready and eager to assist promising young men. He continued active until the day of his death, November 23, 1872. Upon his tombstone are inscribed the words of his hymn, "In the cross of Christ I glory." Duffield says of him: "Theoretically, Sir John Bowring was a Unitarian. Practically he was a devoted and evangelical believer."

263

In heaven above, in heaven above.
I Himmelen, i Himmelen.—Landst. 258.
—L. Laurinus and others. J. Åström.

IN the hymn book of Sweden the name of Laurentius Laurinus is attached to this hymn, which is one of the finest hymns in that book. "In heaven above, in heaven above," the All Saints' hymn, beams with super-natural beauty. The above mentioned author did not, however, give to it the masterly form and finish in which it appears in

Wallin's Hymnbook. But the old, halting stanzas of Laurinus furnish the keynote for the new setting; and his description of the joy and glory of the saints is increasingly effective, when we learn to know the personal motive for the writing of the hymn. It is an occasional poem written upon the death of his wife, and it was printed in 1622 as a supplement to a sermon delivered at her funeral by one of his colleagues. This version contained five stanzas. Thru the shroud of mourning which encircles the corruptible world, the glorious radiance of the incorruptible shines down upon the poet:

I Himmelen, i Himmelen,
Ther är Härlighet fijn,
Så at den klareste Solen
Aldrig har så klart skijn
Som then klarheten
I Himmelen är
Hos Herren Zebaoth.
SÖDERBERG: *Den Kristna Psalmen.*

An edition of this hymn containing eighteen stanzas dates from 1650. After undergoing various changes, this was included in *Svedberg's Hymnal* of 1695. This version was translated into Norwegian by Landstad and shortened to eleven stanzas. For *Wallin's Hymn Book* of 1819 a revision containing seven stanzas was prepared by Johann Åström. This setting was translated into Norwegian by W. A. Wexels and used in *Hauge's Hymnal.* The English translation of Åstrøm's revision was made by William Maccall, 1868. This is followed in our edition with a few minor changes.

Laurentius Laurinus was born in 1577; assistant master (rektor), 1603, and later head master of Söderköping; pastor of Häradshammar, 1609; lost his eyesight in his latter days, and died in 1656. Johann Åström, pastor and doctor of theology; b. 1767; d. 1844.—William Maccall (b. Scotland, 1812; d. 1888) published many translations of Danish and Swedish hymns.

The melody employed here was composed by L. M. Lindeman. In Norway the hymn has also been given a special melody in the form of a folktune, and this has really gained greater favor than this setting by Lindeman, which rather seems to lack musical sentiment and flight.

264

Jesus, refuge of the weary.
Giesu sommo conforto.

—G. Savonarola.

THIS is Savonarola's most popular hymn. Together with a collection of Savonarola's spiritual songs it was published in *Fra Serafino Razzi's Laudi Spirituali,* Venice, 1563. Three hundred years later, in 1862, a complete edition was published under the title: *Poesi di Fra Girolamo Savonarola.* Our English translation was made by Jane Francesca Wilde and was printed in *R. R. Madden's Life and Martyrdom of Savonarola,* 1853.

Girolamo Savonarola was born 1454, in Italy. He became a member of the Dominican Order of Friars. In Florence (Firenze) he appeared as a preacher of repentance. With fiery zeal he attacked the ungodliness and licentiousness of his

times, and multitudes of people came to hear his impressive sermons. "The Church must be regenerated. The punishment from God will fall upon Italy and the whole world. The ministers of God busy themselves only with the outward ceremonies. The inner worship of God, they know not." Pope Alexander sought to win him over by the promise of a cardinal's hat, but to no avail. "I desire no hat but that of the martyr, dyed in my own blood." Thereupon the pope ordered him to cease preaching. Soon after Savonarola resumed his preaching more vigorously than before, because he was personally convinced that he was sent by God. The pope placed him under the ban, but even that did not frighten him. He called the pope an atheist and appealed to the rulers of Europe to convoke a council to depose the shameful incumbent of the chair of St. Peter. Savonarola was executed in 1498. He must be regarded as one of the important forerunners of the Reformation.

Savonarola found his spiritual songs to be of great help in furthering his cause. Florence was at that time ruled by Lorenzo di Medici, who wrote many frivolous ballads which he called *Canti Carnascialeschi* (Carnival Songs) to be sung during the carnivals. To counteract the influence of these ballads, Savonarola wrote spiritual songs in the same meter and set to the same tunes. At an earlier period he had written poems on the subjects of Doomsday, the Decadent Condition of the Church, and, as a supplement to a treatise on the Love of Christ, he wrote a number of hymns entitled: *Laude e Contemplazioni infiammative* (Inspiring Hymns of

Meditation and Praise). Savonarola's hymns have been severely criticized by many scholars. Italian critics say that his hymns are poorly worked out and unsuited for church use. The melody (Supplication) was composed by W. H. Monk (Vol. I, No. 55).

The ecclesiastical and secular courts decided that Savonarola should be hanged and afterwards burnt. This occurred the day before Ascension Day, May 23, 1498. Firm and undaunted as one of the ancient martyrs he met his death. It is said that the pope rejoiced. Before his death he wrote a pathetic explanation of the 51st Psalm: "Have mercy upon me, O God, according to Thy lovingkindness." Lorenzo of Medici thought so much of this despised monk that when he felt that his end was near he asked Savonarola to come to his deathbed and hear his confession.

265

Behold the Lamb of God.

—M. Bridges.

THE author's *Hymns of the Heart,* 1848, contained this hymn. It has seven stanzas with the beginning: "Behold the Lamb of God!" and bears the title: "Ecce Agnus Dei." It is found in a large number of hymnals in England and America, but hardly ever in its original form; but as a rule revised and abbreviated. *The Lutheran Hymnary* contains stanzas 1, 2, 5, and 7, with a few slight variations. (Notes on M. Bridges may be found in Vol. I, No. 111).

The melody (St. John) was composed by J. B. Dykes for this hymn, to be used in Steggal's book, *Hymns for the Church of England,* published in 1864.

266

O enter, Lord, Thy temple.
Drag ind ad dine Porte.—Landst. 263.
Zeuch ein zu deinen Thoren.

—Paul Gerhardt.

CRUEGER - *RUNGE'S Gesangbuch,* 1653, brought out twelve stanzas of this hymn. This contained stanzas 1-8, 12, 13, 14, and 16, of the complete original. Ebeling's edition of Gerhardt's hymns (1666-67) added the fifteenth, and J. H. Feustking's edition of the same, 1707, included stanzas 9-11. It is thought that the hymn was written during the Thirty Years' War, and that the stanzas especially referring to the horrors of that period were omitted later. (Notes on P. Gerhardt may be found in Vol. I, No. 157.)

The first Danish translation followed Ebeling's edition and thus contains thirteen stanzas. This rendering is by H. A. Brorson and appeared in *Nogle Himmelfarts-og Pindsesalmer,* 1734. Landstad divided the hymn into two parts, namely, No. 263, consisting of stanzas 1-3, 5, 6, and 12; and No. 564: "Kom du, Guds Aand, som lader," composed of stanzas 7, 8, 10, 11, and 13. Our English version is by Miss Winkworth for her *Chorale Book for England,* 1863, following an earlier translation from 1855. This consists of stanzas 1, 2, 5-8, 14, and 16. (Concerning the melody, see No. 209.)

267

The way is long and dreary.

—Adelaide Anne Procter.

THIS hymn was published 1858, in *Legends and Lyrics, a Book of Verse.* An enlarged edition of this collection of poems was printed in 1862.

Miss Adelaide Anne Procter, daughter of the poet, Bryan Waller Procter (Barry Cornwall), was born October 30, 1825, in Bedford Square, London. Already as a young girl she showed unusual talents. She excelled in music and in languages. The collection of poems mentioned above, together with her other work in literature, has been well received and has lasting qualities. Among her admirers was Charles Dickens, who was her father's intimate friend. Miss Procter wrote many hymns, eight of which are in common use. Her best known poem is *The Lost Chord,* which, together with the music by Sir Arthur Sullivan, has become famous. In 1851 Miss Procter joined the Catholic Church. She died in London, February 2, 1864, thirty-nine years of age. Charles Dickens wrote a masterly article in memory of her in the *Atlantic Monthly* for December, 1865.

The melody (Via Dolorosa) was composed by J. B. Dykes in 1874.

268

Lord, I hear of showers of blessing.

—Elizabeth Codner.

A GREAT spiritual awakening in Ireland was the occasion for the writing of this hymn 1860. Elizabeth Codner was the wife of a pastor in Islington, London. The hymn, which was first printed in leaflet form, has gained a wide circulation, and is especially a favorite hymn at missionary meetings. Mrs. Codner was connected with the Mildmay Protestant Mission of London. She published two small books, *The Missionary Ship,* and *The Bible in the Kitchen,* besides editing a religious paper. The melody (Etiam et mihi) was written by J. B. Dykes.

269

I walk in danger all the way.
Jeg gaar i Fare, hvor jeg gaar.—Landst. 283.

—H. A. Brorson.

THIS hymn appeared in *Nogle Salmer om Troens Frugt,* 1734. It was also printed in *Troens rare Klenodie,* among a few hymns under the title, *Om Tillid til Gud.* The poet here portrays in a forceful manner, upon a background of Christian tribulation in this world, his all-conquering trust: "Jeg gaar til Himlen, hvor jeg gaar" (My walk is heavenward all the way).

The hymn is based upon the following Scripture passages: First stanza, 1 Pet. 5:8: "Be sober, be watchful: your adversary, the devil, as a roaring lion, walketh about, seeking whom he may devour." Second stanza, John 16:33: "These things have I spoken unto you, that in me ye may have peace. In

the world ye have tribulation: but be of good cheer; I have overcome the world." The third stanza, Ps. 90:5-6: "Thou carriest them away as with a flood; they are as a sleep: In the morning they are like grass which groweth up. In the morning it flourisheth, and groweth up; in the evening it is cut down, and withereth." The fourth stanza, Ps. 34:7: "The angel of Jehovah encampeth round about them that fear Him, and delivereth them." The fifth stanza, John 8:12: "Again therefore Jesus spake unto them, saying, I am the light of the world: He that followeth me shall not walk in darkness, but shall have the light of life." The sixth stanza, Hebr. 13:14: "For we have not here an abiding city, but we seek after the city which is to come"; and Phil. 3:20: "For our citizenship is in heaven, whence also we wait for a Savior, the Lord Jesus Christ."

The melody is taken from *Freylinghausen's Gesangbuch,* 1704. It was first used for Christian Scriver's hymn: "Der lieben Sonne Licht und Pracht." It is related that Scriver one night heard a frivolous folk-song rendered to this melody, and, being shocked at hearing this beautiful music used in dishonoring the name of God, he wrote his evening hymn: "Se Solens skjønne Lys og Pragt" (Landst. 613), following the meter and the melody of the secular song. (For notes on Brorson, see Vol. I, No. 179.)

270

A mighty fortress is our God.
Vor Gud han er saa fast en Borg.—Landst. 266.
Ein' feste Burg ist unser Gott.
Ps. 46: Gott ist unsere Zuversicht und Stärke.
—M. Luther.

AT the Diet of Spires, 1529, the enemies of the Reformation attempted with all their craft and power to hinder the further spread of the evangelical doctrine. They passed resolutions with the expressed intention of destroying even the beginning that had been made toward evangelical freedom. The evangelical princes entered a formal protest and letter of defense, but it did not help. The resolution was adopted as the decree of the diet, and the evangelical princes were commanded to sign this decree. These princes, on the 19th of April, declared that they would not consent to any resolution adopted in this, or in any other matter contrary to God and His holy Word. It was because of this protest that the evangelical party was nicknamed "Protestants." It is believed by most authorities on the subject that Luther wrote his famous hymn at this time. Luther himself gave it the title: *Der 46ste Psalm.* But it is clearly evident that he did not intend his version to be a translation of the Psalm, but that he wished to restate its thought and sentiment in hymn form. "Ein' feste Burg" is thruout a free rendering.

The oldest extant copy of the hymn is found in *Form und Ordnung Gaystlicher Gesang und Psalmen,* Augsburg, 1529 (Skaar, 1879; Nutzhorn,

1911). "It was also printed a few months earlier in *Joseph Klug's Geistliche Lieder auffs new gebessert zu Wittenberg,* 1529. This edition is now lost." The hymn and the melody (copied by Johann Walther) is found also in a manuscript of the *Luther Codex* of 1530, a work which has only recently been brought to light (O. Kade, Luther Codex, 1871). It seems, therefore, to be an established fact that the hymn was printed for the first time in 1529. Leading authorities are also well agreed now that the hymn was written during that year. There is, however, no valid reason for discounting the supposition that it may have been put in manuscript form during the latter part of the year 1528. For a long time it was thought that this hymn was written by Luther during the famous Diet of Augsburg in 1530. While this is now no longer believed, the fact remains that the hymn was sung during that important church meeting. It was used also by Luther himself. During the Diet of Augsburg he had to remain as a fugitive in Coburg. Here, as was his daily custom, "he would stand by the window, with his gaze turned toward the heavens and sing this hymn to the accompaniment played by himself upon his luth."—Many writers have tried to prove that the hymn was composed at an earlier date. The poet Heinrich Heine mentions the Diet of Worms as the time and occasion for the origin of this hymn: "With this battle hymn filled with holy defiance, Luther and his friends entered Worms. The old cathedral trembled at these new tones, and the ravens were frightened out of their dark nests in the tower. This 'Marseillaise of the

Reformation' still exerts its powerful influence, and it will be used again during new conflicts."—Dr. J. Linke of Altenburg, 1886, published an exhaustive and well written treatise, in which he attempts to show that the hymn was written during the fall of 1525. Among his proofs he quotes a number of expressions found in this hymn which correspond closely with sentences used by Luther in speeches and writings of that same year. In spite of the fact that there are many things of great interest in Linke's treatise, it cannot be accepted as definite proof. It is exceedingly unlikely that such a hymn should remain unpublished from 1521 or 1525 until 1529. This alone is sufficient reason for rejecting Linke's theory. Others have thought that the hymn was composed in 1527, when Luther's friend, Leonard Keyser, was burned at the stake, or that the occasion should have been the tenth anniversary of Luther's nailing of the famous 95 theses upon the door of the Castle Church of Wittenberg. Landstad says in this connection: "It is not necessary for the glory of the hymn or its author to show any specific occasion for its origin. All those years were a period of strife, tribulation, and worry, and while many began to tremble, to hesitate, and to yield, Luther lifted his eyes to the mountains, from whence help cometh; he spoke and sang and strengthened himself and others with true Christian courage."—Skaar says: "Christian courage has found wonderfully clear expression in this hymn. The helpless flock, facing an enemy, who in craft and power has no equal here on earth, does not fail in courage, but holds fast to God and His Word and

sings in tones triumphant with the assurance of victory. We are, therefore, not surprised to find that this hymn, during that period of violent struggle, won its way into many hearts in a short time. It was wafted abroad, as tho by angel messengers, until it was heard in all places where the evangelical spirit had gained an entrance."

We have a great number of testimonies to the powerful influence of this hymn in furthering the work of the Reformation. "With overwhelming force it interpreted the defiant courage of faith, which could break all bands asunder and spur the will to action" (Söderberg). From the very beginning and onward, this hymn showed its wonderful power to inspire despondent hearts to new hope and courage. It constantly reminded of the fact that tho we stand "alone in our own might," yet we have a Lord, who has given us the promise and assurance that the gates of hell shall not prevail against us—"He wins the victory in every field of battle." The hymn has not only brought new strength and comfort to individual Christians, but has also on innumerable occasions exerted a powerful influence upon the trend of events during the critical periods of church history. During the bloody persecutions in France, 1562-72, this hymn proved a remarkable source of comfort to the sufferers in keeping up their courage, and martyrs sang it as they were brought to the place of execution. Its comforting words accompanied the exiles upon their long journeys into unknown regions and became a slogan which united the many thousands who sought homes in foreign lands where they might establish an evan-

gelical church.—The hymn was sung by the army of Gustavus Adolphus immediately before the battle of Leipzig, 1631. When the battle was won, the king knelt among the dead and dying upon the battlefield, thanked God for the victory and closed with the words of the hymn: "'Tis He who wins the victory in every field of battle." It was also sung before the battle of Lützen, 1632, where Gustavus Adolphus was mortally wounded. It was often used for the same purpose as "Es wollt uns Gott genädig seyn" (L. H. 29, Nu er os Gud miskundelig, Landst. 28); Lord, keep us steadfast in Thy Word (L. H. 138) (Hold oppe, Gud, hos os dit Ord, Landst. 29); "Ach Gott, vom Himmel" (O Gud, af Himlen se hertil, Landst. 497); "Look down, O Lord, from heaven behold" (L. H. 424); and "Nun freut each, lieben Christen G'mein" (Nu kjære menige Kristenhed, Landst. 9; Dear Christians, one and all, rejoice, L. H. 526);—which were all used as battle hymns against the Papists. In a city of Germany the Reformation was established in spite of Catholic opposition because the worshippers always sang it during the services and the children sang it upon the streets during the night.

During the persecutions in Germany, about 1780, the Protestant inhabitants of Linz, in the Rhine province, were expelled from their homes to be brought to Hungary and other places, while the children were taken away from their mothers "in order that their souls might be saved." The grief stricken parents were now given the choice of either parting from their children and going into exile, or returning to the Catholic Church and retaining their

children. The mothers embraced their little children and wept over them, but they could not be prevailed upon to renounce their faith. Thus they were carried away, trusting in the gracious help to God, and they found comfort in singing:

And should they, in the strife,
Take kindred, goods, and life,
We freely let them go,
They profit not the foe;
With us remains the kingdom.

They suffered for a time, but the reaction came with the Tolerance Edict of 1781, issued by Emperor Joseph. This permitted the exiles to return home. They were not disappointed in their faith.

Also in our time, during the stress and trial of the late World War, this great hymn of the Reformation served to furnish the unifying slogan to the German people who were, confessionally, split up into many groups. "A mighty fortress" by the "heretic" Luther was sung along the war front by Protestants and Catholics alike.

The following incident is related by the Swedish writer, Söderberg: "A hymn writer sings in a hymn to the Savior; 'Om Du i lykken bortglemt er, man søker Dig i nøden' (If we forget Thee, O Christ, our Savior, in times of good fortune, we seek Thee again in the time of need). The world-events of late years have substantiated this; upon the battlefields and in the trenches, the Christian hymn has come again to new life—even among many who have lived totally apart from it. Numberless incidents from the World War testify how the weighty

words and melody of a hymn became "a washing of regeneration" to many souls; how the hymn singing often became a means of gathering the scattered troops into one large congregation; and how the singing of hymns in a remarkable manner restored the spiritual ties between the soldiers in the fields and their dear ones at home. It is significant in this connection what an officer relates from his experience on the Day of Humiliation and Prayer, when he with a small group of soldiers, during their third week, stood guard in a trench scarcely one hundred meters from the enemy's lines. The officer relates as follows: "After a long night the dawn announced the break of day, and as we spied at a distance the entrenchments of the enemy like a dark line, one of my men, who possibly never had taken part in Holy Day festivities in the Christian sense of the word, said to me: 'This is a day of prayer. Should not also we celebrate this day here in the trench?' I agreed,—and thus we began to sing 'A mighty fortress is our God.' At the outset, only a few took part in the singing, but gradually more and more joined us until at last the whole trench resounded with the song. Then followed a long, deep silence. I thought of those at home, my dear ones. It seemed to me that I could hear the church bells calling the people together for worship and that I saw the kindly countenance of our beloved pastor and heard his appealing sermon on humiliation and prayer. My whole life passed before my mind's eye, and I made confession before my heavenly Father, before my God, who is love and who gave His Son to die for me.—These and similar thoughts were

forcibly brought home to me and my companions in that trench."

Melanchthon, Jonas, and Creutziger, during their banishment from Wittenberg in 1547, were greatly comforted by hearing "A mighty fortress" sung by a little maiden on their entrance into Weimar.—It was sung September 15, 1882, by the assembled thousands on the field of Lützen, at the services held in commemoration of the jubilee of the Gustavus Adolphus Society, which seeks to aid Protestant churches in Roman Catholic countries.—This hymn was adopted by the Salzburg emigrants of 1732, as their hymn of pilgrimage.—It was sung at Herrmannsburg at the farewell services, when Ludwig Harms was sending forth his band of missionaries. —During the Luther celebration, September 12-14, and November 10-12, 1883, it was sung in the Castle Church at Wittenberg (September 12); at Eisleben for the unveiling of the Luther Memorial in the market place (November 10); and at countless celebrations in Germany, the Scandinavian countries, Great Britain, and America. Similar festivities were held in 1921.—During a grand music festival in Boston, 1869, "A mighty fortress" was sung by many thousand people in five different languages. A large orchestra accompanied the singing.

This hymn is most extensively used thruout the world. The prominent hymnologist, Carl Døving, has thru a unique and intense research work been able to gather translations of this hymn in 163 different languages and dialects from almost every country in the world. In *Lutheran Church Herald* for Oct. 27, 1925, 162 of these languages and dia-

lects are given.—There are over seventy translations into English only. The first translation into English was rendered by Bishop Miles Coverdale in 1539: "Oure God is a defence and towre." There are several translations into each of the Nordic tongues: Danish, Swedish, Norwegian, and Icelandic. The first Danish translation was evidently included in a hymn book published in 1531, now lost. The present English translation, here somewhat changed, was taken from a *Book of Praise,* used in Canada.

The melody (Ein' feste Burg) is by Luther. Even tho there may be found one or more snatches of melody somewhat similar in *Graduale Romanum,* this does not rob Luther of the honor of having produced this thoroly classical composition, "which fits the text just like the coat of mail fits the knight." The text and the melody are inseparable. The melody has accompanied this hymn on its march to victory thruout the world.

"That Luther's hymns are immortal is proved by the fact that so many of them still are found among the most beloved of our Church. They will always stand as ideal patterns for congregational hymns by reason of their popular directness, their intense devotional spirit, and their inspirational power. Everyone who has experienced the refreshing inspiration which hymn singing affords, has truly felt himself gripped by the childlike simplicity of faith, which in its purity shines forth in the Christmas hymn 'From heaven above to earth I come' (L. H. 181), or the fervent desire for holiness and power from God resounding in the famous Pentecost hymn 'Come, Holy Spirit, God and Lord.'

(L. H. 375). Again we see how sincere confession of sin is brought to the solid rock of consolation in the hymn 'Out of the depths I cry to Thee,' based upon the 130th Psalm (L. H. 273). And, finally, we see the mighty power of faith and the unflinching confidence, triumphant in hope, which characterizes the most glorious hymn of them all, 'A mighty fortress is our God' " (L. H. 270; Söderberg, Swedish writer).

Luther's epoch making work as a hymn writer has been briefly summarized as follows by the German hymnologist W. Nelle: "Luther was at the same time a lyric poet and a liturgist. The two are beautifully harmonized in him. With him the prime consideration was the hymn content put in singable form. He gave not only the Bible, but also the Hymn Book into the hands of the Christians. The number of his hymns is not very great, only 37, and yet from these there may be arranged an almost complete cycle of hymns for a hymn book. To most of the church seasons have been given their appropriate hymns. And these are fine patterns of church hymns. These Luther hymns are characterized by marked objectivity. For that very reason they were at once incorporated into a large number of hymn books. Many other hymn poets had to wait several decades—Tersteegen, 100 years—before their hymns were accepted into general use. Luther's hymns, on the other hand, seemed to flow directly from his pen into the very midst of the congregations, and everywhere they prepared the ground for Christian church song and developed it into an integral and essential part of the divine service. His hymns are in a special sense popular models for

church hymns. They give expression to the emotions that move naturally in the hearts of worshipers. They are also patterns in respect of their length. Luther's hymns are as a rule very short. Many of them comprise only three, at the most four stanzas, and yet they present in succession the elements of confession, witness for Christ, and adoration. His short hymns of three or four stanzas are the most popular and the most far reaching in their influence. They are short in sentence structure, but rich in contents, very often each line expressing a complete thought. But even where the sentence requires several lines the close of each line presents a natural pause in the development of the thought. Also in this respect Luther was a man who could phrase his thoughts in the language of the ordinary people. His hymns may be characterized thruout as spiritual folk-songs."

271

Savior, when we call, O hear us.
—Th. Kelly.

FOR in that He Himself hath suffered, being tempted, He is able to succor them that are tempted" (Heb. 2:18). The hymn was printed in one of the last editions of his *Hymns on various Passages of Scripture* and in his *Hymns,* Dublin, 1853.

The melody appeared first in *"Zinck's Koralbog,"* 1801. (See Vol. I, No. 148.) As a rule this melody is used for the Good Friday hymn, "Naglet til et Kors paa Jorden" (Landst. 332. For notes on Kelly see Vol. I, No. 83).

272

If God Himself be for me.
Er Gud for mig, saa træde.—Landst. 225.
Ist Gott für mich, so trete.

—Paul Gerhardt.

THIS hymn was published in the Frankfurt edition, 1656, of *Crüger's Praxis Pietatis Melica,* as 15 eight-lined stanzas. It is a beautiful hymn based upon Romans 8:31-39, and in Ebeling's edition it has the title: *Kristelig Trøste- og Glædesang af Rom.* 8.—Langbecker says: "This heroic hymn of Gerhardt's deserves to be ranked with Luther's 'A mighty fortress is our God.' We find here expressed a strong faith which endures thru trials and tribulations and still exhibits true Christian cheer." Some have thought that Gerhardt in this hymn refers to the strife with the elector in the following expression: "Zorn des (der) grossen Fürsten." But the hymn appeared already in 1656, and as yet there was no occasion for any "zorn" (wrath) on the part of the elector. And it would seem that Skaar's judgment is correct when he says that such a personal reference would be unworthy of Gerhardt. "Principalities," Rom. 8:38, refers to rulers and powers far more dangerous than the Elector of Brandenburg. "This hymn," says Langbecker, "peals forth the battle-cry of the Lutheran Church, following the words of St. Paul, 'If God is for us, who is against us?' " We are reminded of the last words of Philip Melanchthon. Tired and sick of the bitter controversy following Luther's death and of the great adversities and afflictions

which he had experienced, he lay on his deathbed April 19, 1560. Rising from his bed he said: "If God is for us, who is against us?" And when asked by some one if there was anything that he wished he answered: "Nothing but heaven," and the next moment he drew his last breath.—The prominent young theologian, Professor Auberlen of Basel, was carried off by death in 1864, while yet in his best strength of years, engaged in most important work and enjoying a happy family life. In answer to words of comfort, addressed to him shortly before his death, he replied: "I thank the Lord that I have no fear of death, but exclaim with Paul Gerhardt: 'If God Himself be for me, I may a host defy.'" He died peacefully after having recited the last stanza of this hymn:

My merry heart is springing,
And knows not how to pine;
'Tis full of joy and singing,
And radiancy divine;
The sun whose smiles so cheer me
Is Jesus Christ alone:
To have Him always near me
Is heaven itself begun.

"This hymn has been a source of great comfort to souls in anguish: it has brought the wandering and forlorn back to the foundation for the hope of salvation: Christ and His death (third stanza); it has brought good cheer to the suffering, and victory and peace to the dying."

The English translation was rendered by R. Massie, 1857. Stanzas 4, 5, 6, and 10 of the origi-

nal have been omitted.—A Danish translation by H. A. Brorson was published in 1735 in *Nogle Salmer om Troens Grund.* An earlier translation by Jens Pedersen Bergendal: "Vil Herren med mig være," *Nye aandelige Psalmer,* 1676. (On the melody, see Vol. I, No. 148. Notes on Paul Gerhardt will be found in Vol. I, No. 157.)

273

Out of the depths I cry to Thee.
Af Dybsens Nød jeg raabe maa.—Landst. 273.
Aus tiefer Noth schrei ich zu dir.
—M. Luther.

"OUT of the depths I cry to Thee," is based upon Psalm 130 and is one of the first hymns written by Luther. There are two German redactions of this hymn, one containing five stanzas and the other four. The common opinion has been that, when he, in 1523, began the work of furnishing German hymns for the congregation, he composed this hymn of four stanzas, and that he added the fifth stanza during the following year. Later investigations, however, have brought out what seems to be a reasonable conclusion, namely, that the latter form of five stanzas based upon the Psalm of David and also containing references to "justification by faith," as expounded in Romans, was written at an earlier period, possibly during violent spiritual struggles, while the version containing four stanzas is taken to be a later revision for church use. The shorter form was printed in *Erfurt Enchiridion* and in the socalled *Achtliederbuch,* 1524, while that of five

stanzas was published in Johann Walther's hymn collection, which appeared in Wittenberg during the same year and which Luther helped to prepare. The version containing five stanzas passed over into most of the Lutheran hymn books. The Strassburger hymn book of 1541 gives this hymn the following title: *A Hymn of Prayer and Supplication concerning the Forgiveness of Sins, together with a comforting Confession of Faith and an unflinching Trust in the Grace and Goodness of God.*

The hymn gained favor at once and is found in most of the leading hymn books in the Protestant countries.

When Luther, during the Diet of Augsburg, had to remain at Coburg, where he was kept informed of the trend of events, it often hapened that he was on the verge of a collapse. He would then call the servants and say: "Come, let us, despite the devil, sing 'Out of the depths I cry to Thee,' and thereby praise and glorify God." Many have testified concerning this hymn, how it has given them great comfort in trouble. When the pious Pastor Huber, of the church of St. Peter, Copenhagen, 1765, during his last days was visited by a friend, he was found weighed down by grief and would not be comforted. Being cheerful and glad, the following day, Huber explained that during the previous evening he had sought for something in himself which might testify to his advantage before God, but had found nothing whatsoever. It was this feeling of extreme spiritual poverty which had weighed him down with grief. But the second stanza of Luther's hymn had come to his mind:

Thy sovereign grace and boundless love,
Make Thee, O Lord, forgiving;
My purest thoughts and deeds but prove
Sin in my heart is living:
None guiltless in Thy sight appear;
All who approach Thy throne must fear,
And humbly trust Thy mercy.

The words of this stanza brought his thoughts back again to the source of comfort.

An incident of interest happened in Magdeburg, 1524. An old linen-weaver stood in the market place and sang this hymn to a number of interested listeners and sold copies of the hymn. He was arrested by Lubin, the burgomaster. A large number of the citizens gathered at the town hall and demanded his release, which was granted at once. (See Vol. I, under No. 29.) This has been a favorite hymn at funerals. It was included by Luther in the collection entitled, *Christian Hymns in Latin and German for Use at Funerals.* It was sung when the elector, Frederick the Wise, was buried in the Castle Church of Wittenberg, May 9, 1525. When Luther's body, on the 20th of February, 1546, was brought from Eisleben to Wittenberg and the casket remained over night in the church of Halle, a large number of people gathered in the church and sang, "Out of the depths I cry to Thee."

This hymn was translated into Danish by Claus Mortensen for his *Messebog,* 1528. This version was used in all the later Danish hymn books with the exception of *Den evangelisk-christelige.* There are over 20 English translations. The rendering found

in *The Lutheran Hymnary* is taken from the *New Congregational Hymn Book,* 1859. The Phrygian melody, which is one of the most popular church tunes, dates from the Middle Ages and was harmonized by Johann Walther for his *Geistliche Gesangbüchlein,* 1524. It has entered into the greater number of Lutheran choral collections and likewise into many English hymn books. It is known by the name "De Profundis" or "The Old 130th."

274

Thou to whom the sick and dying.
—G. THRING.

THIS hymn was written in 1870 at the request of prebendary Hutton of Lincoln and was published in *Supplement* the following year. It was sung to a melody by H. H. Pierson and was included in *Hymn Tunes* by Simpkin and Marshall, 1872. It was published in *Thring's Hymns and Sacred Lyrics,* 1874. The hymn is based upon Matthew 4:24. See also the Gospel lesson for second Sunday in Lent, Matthew 15:21, and following verses. The melody was composed by Ludvig M. Lindeman for Brorson's, "Naar mit Øie træt af Møie" (Landst. 477).

275

Lord, hear the voice of my complaint.
Jeg raaber, Herre Jesus Krist.—Landst. 210.
Ich ruff zu dir, Herr Jesu Christ.
—J. AGRICOLA.

Geistliche Lieder, Erfurt, 1531.

THE hymn books of the sixteenth century do not mention any author in the case of this remarkable hymn. It has been ascribed to Paul Speratus (first time: *Rigaisches Gesangbuch,* 1664), whose name is attached to it in several later books, but there is no reason for such ascription. The hymnologist, Wackernagel (1800-1877), found a separate copy of it from about the year 1530, in which J. Agricola is given as the author: "gemacht durch Jon Ayzleben, Herzoch Hans von Sachsen prediger."—The hymn is full of spirit and power. The *Strassburger Hymn Book* gives it this title: *A hymn of prayer to Christ, our Savior, for true faith* (V. 1), *firm hope* (V. 2), *true love* (V. 3), *grace for new life* (V. 4), *steadfastness and victory in all temptations* (V. 5). Another author says: "In this hymn we have a prayer which can indeed be called a real prayer. It shows to whom we shall pray, namely, to Jesus Christ, our Mediator; and teaches us what we actually ought to pray for, namely, above everything else, for spiritual benefits, such as desire and love for the Word of God, faith, hope, steadfastness and faithfulness in Christianity, so that neither material desires nor tribulations can make us swerve from it." Philip Jacob Spener asked to have this hymn sung for him when he lay on his deathbed.—The English translation is by Miss C. Winkworth, 1863. The first Danish translation is found in the first supplement to *Hans Tausen's hymn-book,* 1553. Landstad re-edited the old translation and brought out more clearly the original scope of the author.—It is not improbable that this hymn was purposely not ascribed to Agricola, even

tho it was known that he was the author.—The beautiful melody was first printed with the text (text from above named copy of 1530) in 1535 by Klug. Since that time it has been printed in nearly all German collections of hymn melodies, and has, since the year 1700, been held in such favor both in Germany and Denmark that hymn writers have chosen to write hymns so that they could be sung to it. (H. Nutzhorn.) Gerhard, Schrader, and Brorson have composed such hymns. Kingo has composed five hymns to this melody. Hymns have also been composed to it in Sweden and Iceland. (For biography of Agricola, see Vol. I, No. 19.)

276

Here behold me, as I cast me.
Jeg er rede til at bede.—Landst. 277.
Sieh, hier bin ich, Ehren-König.
—J. NEANDER.

ACCORDING to an old tradition this beautiful hymn was composed in 1677, during the time when Neander was temporarily suspended from his office of teacher and pastor. The hymn, originally of six stanzas, appeared first, 1680, in his *Bundeslieder,* under the title: *He who exhorts himself to sing.* Psalm 57:7. "My heart is fixed, O God, my heart is fixed: I will sing, yea, I will sing praises." Beginning with the words of Samuel, 1 Sam. 3:4: "Here am I," the soul seeks for comfort and peace from the heavenly Bridegroom. The soul does this with wailing as the bride in the Song of Solomon, 5:6: "I sought him, but I could not find him." And still the soul is filled with confi-

dence in the promise of grace, of which we are assured in Deuter. 4:29: "But if from thence thou shalt seek Jehovah thy God, thou shalt find Him, if thou seek Him with all thy heart and with all thy soul." (Skaar following Koch.) "The hymn has served to arouse the indifferent, and with the closing words of the first stanza many a dying Christian has fought his way thru the final struggle: 'Let me find Thee, Let me find Thee—Me, a poor and worthless thing!' The second stanza has become the favorite prayer of pious church-goers" (Skaar).

Look upon me, Lord, I pray Thee,
Let Thy Spirit dwell in mine;
Thou hast sought me, Thou hast bought me,
Only Thee to know I pine.
Let me find Thee! Let me find Thee!
Take my heart, and own me Thine!

The English translation has been rendered by Miss C. Winkworth in *Lyra Germanica,* 1858. Stanzas 4 and 5 are omitted.—It was translated into Danish by H. A. Brorson and appeared first in *Troens rare Klenodie,* 1739. The melody is taken from *Geistreiches Gesangbuch,* Darmstadt, 1698. (For notes on Neander, see Vol. I, No. 5.)

277

When afflictions sore oppress you.
Falder paa dig Modgangs Hede.—Landst. 427.
Wenn dich Unglück hat betreten.

—J. Olearius.

THE hymn is based upon the Gospel lesson for the second Sunday in Lent, Matthew 15:21-28. It was first printed in the hymn book published by

Olearius, 1671, under the title *Geistliche Singekunst.* The hymn has been translated into English by Frances E. Cox, 1841. H. A. Brorson rendered the Danish translation found in *Troens rare Klenodie,* 1739. (For notes on the melody, see Vol. I, No. 53. For biography of Olearius, see Vol. I, No. 170.)

278

Lord Jesus Christ, my Savior blest.
Herre Jesu Krist! Min Frelser du est.
—Landst. 80.
—H. C. Sthen.

En Christelig Suplicatz til Guds Søn. This popular hymn was published in *Sthen's Vandrebog, indeholdende adskillige Bønner og Sange,* etc. The title page has been lost. The initial letters of the stanzas spell the words "Hans" and "Anno," but no date is given.

Hans Christensøn Sthen was one of the most gifted authors of the sixteenth century. Judging by the surname "Roskildensis," he was born in Roskilde, Denmark. While he was yet young, his parents died, and it appears that Christopher Walkendorf took charge of him. He became rector of a school in Helsingör and later vicar in the same city. It is not known definitely at what time he made the journey to Germany, which he refers to in one of his writings. In 1581 he was called to Copenhagen to receive his degree of master of arts. In 1583 he left Helsingør, having received a call to become pastor at Malmø. In the year 1600 the burgomaster and aldermen of Malmø requested of Chris-

tian IV, that "Master Hans Christensön Sthen be given the parish of Tygelse and Klagstrup, since he on account of weakness and old age would find it difficult to carry on the work in Malmø." The king, therefore, ordered that Sthen be called to the above parish. In the letter there is made mention also of his "infirmities attendant upon his old age," which proves that Sthen, who served as rector as early as 1564, could not have been born as late as 1544, as the author Worm asserts, but rather ten years earlier, if not more. It appears, however, that this removal to the parish of Tygelse and Klagstrup was not accomplished. There is evidence that he was engaged in work at Malmø in 1603. It is not known when and where his death occurred.

Lyschander says that Sthen was exceptionally well versed in theological and secular sciences, a forceful preacher, a man of keen intellect, honored and respected among all who associated with him, an excellent orator and author, a diligent and successful translator. The citizens of Helsingør loved him dearly and on many occasions gave him gifts of money, "because," as they said, "he has prepared and caused to be printed prayer-books and other useful matter, since he came, to the glory of our congregation." At another time we read, "—a loving gift in appreciation of his long service"; again, "—a fat steer for his wedding festival, 1567."

In his published works he gives evidence of poetic talent. Among his writings may be mentioned *Haandbog, indeholdende adskillige bønner og sange med nyttige livsregler udi rim befattet.* His hymns include translations from the German, redactions of

Danish folk-songs, "Kristelig forvendt" (Transferred to a Christian sphere), and original hymns. In point of spirit and expression his original hymns may be classed among spiritual folk-songs, and, in several cases, popular melodies were employed. For this reason they rank in directness and simplicity far above the productions of his contemporaries and of the period following him. As a means of gripping the heart and giving expression to the longing of pious souls they have as yet not been excelled. The first editions of *Haandbogen* and *Vandrebogen* have entirely disappeared, worn out by constant use. Sthen was the best hymn writer before the time of Kingo. We need only mention that he is the author of "Den lyse Dag forgangen er" and "Herre Jesu Krist, min Frelser Du est," and everyone who has learned to cherish these spiritual poems will thank Sthen in his grave. (Dansk Historisk Tidsskrift.) *Landstad's Hymnbook* has the following hymns by Sthen: the present hymn, No. 80 (L. H. 278); No. 119, "Et trofast Hjerte, Herre min"; No. 125, "Gud, efter dig mig længes"; No. 271, "Guds Naade jeg altid prise vil"; No. 541, "O Jesu, Livsens Herre"; No. 610, "Den lyse Dag forgangen er."

The melody is one of L. M. Lindeman's best church tunes.

279

Holy Jesus! Fountain streaming.
Hellig' Jesus, Renheds Kilde.
—Landst. Am. Ed. 661.

Heiligster Jesu, Heiligungsquelle.
Heylge Jesu! Hemelsch Voorbeeld.
—J. VAN LODENSTEIN.

THE hymn appeared in the author's *Uyt-Spanningen, Behelfende eenige stigtelyke Liederen en andere Gedigten,* etc., Utrecht, 1676. It contained nine stanzas under the title: *Jesus, our Example.* The German translation, which appeared in *G. Arnold's Göttliche Sophia,* 1700, is considered to be the work of B. Crasselius (see No. 358). Koch designates this hymn "a pearl in the treasury of the Evangelical hymns." The English translation found in *The Lutheran Hymnary* is by the Rev. Carl Døving, Chicago, 1907. There are four other English versions. It was rendered into Danish by H. A. Brorson.

Jodocus van Lodenstein was born 1620 in Delft, Holland, where his father was burgo-master. He received his education at the universities of Utrecht and Francker. He studied theology and began his ministerial activities in Zoetermeer and Zegwaard, near his native city, 1644. Six years later he removed to Sluys, near Flanders, and in 1653 to Utrecht, where he served until his death, 1677. His hymns and other poems mentioned above were published in several editions. The famous melody used for this hymn dates from the year 1599. It was composed by Philipp Nicolai. (For more complete information regarding this melody, see Vol. I, No. 80.)

280

The kingdom Satan founded.
Saa skal dog Satans Rige.—Landst. 282.
—Th. Kingo.

SAA skal dog Satans Rige" appeared first in *En ny Kirke-Psalmebog* (*Vinterparten*), 1689. Its Scriptural basis is the Gospel lesson for the third Sunday in Lent, Luke 11:14-28. The English translation is by the Rev. Carl Døving, 1908. (The melody has been discussed in Vol. I, No. 162.)

281

O Lord, when condemnation.
Naar mig min Synd vil krænke.—Landst. 285.
Wenn meine Sünd mich kränken.
—J. Gesenius.

THE author's finest hymn, as regards depth, warmth, and finish. It was published in the *Hannover Gesangbuch,* 1646, and included in *J. Crüger's Praxis Pietatis Melica,* 1656, and in many later collections. The English translation is taken from *The Church Psalter and Hymn Book* edited by the Rev. William Mercer, M. A., 1857(earlier edition, 1854-56). Translated into Danish by F. Rostgaard, 1742. The melody is of German origin from 1790.

Justus Gesenius, D. D., son of Joachim Gesenius, pastor at Esbeck, near Lauenstein, Hannover, was born at Esbeck, July 6, 1601. He studied at the universities of Helmstedt and Jena, receiving the degree of master of arts at the latter institution,

1628. In 1629 he became pastor of the church of St. Magnus, Brunswick; in 1636 court chaplain and preacher at the cathedral in Hildesheim; and in 1642 chief court preacher, "consistorialrath," and general superintendent of Hannover. He died at Hannover September 18, 1673.

Gesenius was an accomplished and influential theologian, a famous preacher, and distinguished himself by his efforts to further the catechetical instruction of children in his district. Together with D. Denicke he edited *The Hannoverian Hymn Books* of 1646-1660.—Johann Gerhard, the noted theologian, used the fifth stanza of this hymn every day as a means of reminding himself of the suffering and death of Jesus.

282

Who trusts in God, a strong abode.
Wer Gott vertraut, hat wohl gebaut.

—J. MAGDEBURG (and others).

WHOM have I in heaven but Thee? And there is none upon earth that I desire besides Thee. My flesh and my heart faileth; but God is the strength of my heart and my portion for ever" (Psalm 73:25-26). The first stanza of the hymn was printed in *Magdeburg's Christliche und Tröstliche Tischgesänge, mit vier Stimmen,* Erfurt, 1572. (A hymn for Saturday evening.) It is generally accepted that Magdeburg wrote this stanza. The two remaining stanzas were first published in *Harmonia Cantionum Ecclesiasticarum,* Leipzig, 1597. The hymn is found in *A. Hauge's Hymn*

Book: "Hvo paa Gud tror, han sikker bor," translated by B. C. Aegidius (Gjødesen) 1673-1733, pastor of Varnæs, near Aabenraa, who published a hymn book in 1717. The melody (Frisk op min sjæl) appeared in *Breitendich's Choralbuch,* 1764.

Joachim Magdeburg was born in Gardelegen, Altmark, about 1525. From 1544 he studied at the University of Wittenberg, and in 1546 he was made rector of Schöningen. Later he served as pastor in various places, but met with many difficulties. Repeatedly he was compelled to discontinue his work, partly because of conflicts with the Catholics, and partly on account of differences as to doctrine. He remained for a while in Erfurt. He was then appointed pastor of Efferding, in Austria, where he remained until 1583, when he had to give up his work there also. The story of his later life is not known. Magdeburg was a close friend and follower of the talented and warmhearted Lutheran theologian and historian, Flacius. During the violent and acrimonious doctrinal controversies which centered about his leader, he also made many bitter enemies.—The English translation is by B. H. Kennedy, 1863 (see No. 217).

283

O Thou before whose presence.

—S. J. Stone.

THE Lord hath done great things for us, whereof we are glad" (Psalm 126:4). This hymn by Samuel John Stone appeared, 1889, in the Supplement to the Revised Edition of *Hymns Ancient*

and Modern. (See notes under No's. 78 and 61 of Vol. I, for an account of the author and of the composer of the melody.)

284

Thy way and all thy sorrows.
Velt alle dine Veie.—Landst. 186.
Befiehl du deine Wege.
—P. GERHARDT.

Befiehl *du deine Wege,*
und was dein Herze kränkt,
der allertreusten Pflege
des, der den Himmel lenkt:
Der Wolken, Luft und Winden
gibt Wege, Lauf und Bahn,
der wird auch Wege finden,
da dein Fusz gehen kann.

Dem Herren *muszt du trauen,*
wenn dir's soll wohl ergehn;
auf sein Werk muszt du schauen,
wenn dein Werk soll bestehn.
Mit Sorgen und mit Grämen
und mit selbsteigner Pein
läszt Gott ihm gar nichts nehmen,
es musz erbeten sein.

Dein' *ew'ge Treu und Gnade*
o Vater! weisz und sieht,
was gut sei oder Schade
dem sterblichen Geblüt;

und was du dann erlesen,
das treibst du, starker Held,
und bringst zum Stand und Wesen,
was deinem Rath gefällt.

Weg' hast du allerwegen,
an Mitteln fehlt's dir nicht;
dein Thun ist lauter Segen,
dein Gang ist lauter Licht;
dein Werk kann niemand hindern,
dein' Arbeit darf nicht ruhn,
wenn du, was deinen Kindern
ersprieszlich ist, willst thun.

COMMIT thy way unto the Lord; Trust also in Him, and He will bring it to pass" (Befiehl dem Herrn deine Wege und hoffe auf ihn; er wird's wohl machen"—Psalm 37:5).

This hymn, which Lauxmann calls the most comforting of all the songs which have sounded forth from Gerhardt's golden lyre, "sweeter also than honey and the droppings of the honey comb" (Psalm 19:10), appeared first in the Frankfurt edition of *Crüger's Praxis Pietatis Melica,* 1653. It is an acrostic based upon Psalm 37:5 (which passage is indicated by the first words of the hymn stanzas). Landstad has rendered it to read as follows: "Velt paa Herren din Vei og haab paa ham; han skal det gjøre." The hymn gained great favor at once and entered into the greater number of hymn books in use. It was sung at the laying of the cornerstone of the First Lutheran Church of Philadelphia, May 2, 1743, and likewise at the opening service conducted by Heinrich Melchior Muehlenberg, the virtual

founder of the German Lutheran Church of America.

The many incidents related in connection with this hymn show that it was universally cherished as a hymn of comfort, which in many cases proved its sustaining force in Christian experience. Karl D. Küster (d. 1804), member of the consistorial court, relates from his experiences as Prussian army chaplain: "I was detained in Glogau on account of a wounded foot, and it was only with great difficulty that I could walk, even with the help of crutches. I was exceedingly grieved also because I had suffered the loss of all my means of livelihood. Then I tried to comfort myself with these words: 'Thy way and all thy sorrows, Give thou into His hand.' A short while afterwards a messenger brought me a letter containing money from an unknown person, who wrote as follows: 'One whose property God has spared in this war, and who has heard that you, in the Hochkircher-attack, have lost all of yours, pays his debt to you, wishing you health for your important office, and for the country, peace. November 10, 1758."—During the Silesian campaign, 1806, a company of dragoons entered a minister's home, and the lieutenant colonel demanded for himself and his followers various refreshments, which the pastor could not supply. Under threats he was ordered to bring the required provisions within three hours. The pastor's daughter, endeavoring to comfort her parents, took her harp and sang Gerhardt's hymn. As she sang, the door opened and the commanding officer entered quietly. Being frightened, she ceased her singing. He motioned to her to con-

tinue. When she had finished he said with deep emotion: "My gentle child, I thank you for these moments. Such edification has long been denied me. Just be calm! No one shall harm you or offend you by any further threat or demands." Shortly afterwards the dragoons left.—A pious father relates: "During the famine of 1772, when so many families lacked the necessities of life, our numerous family had not by any means gathered in the necessary provisions, neither had we any money. Then, upon the Friday after Christmas, we gathered for the customary family devotion. The Gospel lesson relating the feeding of the 5,000 was read, and my father deeply impressed upon our hearts how the Lord also now, even as before, is both willing and able to help. Then he sang the 7th and 8th stanzas of Gerhardt's hymn:

Arise, arise! thy sadness,
Thy cares send far away;

and

Leave all to His direction:
In wisdom He doth reign.

I have myself often sung these stanzas, but never have they made such an impression upon me as at that time. The next morning, as we went out, we found two wagon loads of provisions at our door. They had been sent by an old acquaintance whom my father had helped the previous year with food and grain for seed. Father exclaimed, triumphant in faith: 'Behold, mother, the Lord is always the same, He will never forsake those who put their trust in Him.' " (Notes on Paul Gerhardt may be found in Vol. I, No. 157.)

The melody, known thruout the English speaking world under the title "Passion Chorale," was originally composed for a secular text: "Mein Gmüth ist mir verwirret, Das macht ein Jungfrau zart," first published by H. L. Hassler in his *Lustgarten,* 1601. In 1613 the melody was taken into use for the hymn "Herzlich thut mir verlangen" (Mig hjertelig nu længes, Landst. 618) in *Harmonia Sacra,* Gørlitz. From the year 1566 it has been inseparably connected with Paul Gerhardt's translation of *Salve caput cruentatum* (O Haupt voll Blut und Wunden, O Hoved høit forhaanet, Landst. 333, O sacred Head now wounded, L. H. 315). It was one of the favorite hymns of Johann Sebastian Bach. In his music for *The Passion According to St. Matthew* this melody occurs no less than five times, each time with different harmony. It has constantly followed the translations of our hymn (Befiel du deine Wege) when the original meter has been retained.

285

Guide me, O Thou great Jehovah.

—W. Williams.

THIS hymn is one of the best by this poet, and appears in many of the leading English hymn books. It was originally written, 1745, in the Welsh language: "Arglwydd, arwain trwy'r anialwch." The original has five stanzas. Peter Williams translated three of the stanzas into English in 1771. W. Williams incorporated the first stanza of this translation into his version and himself rendered three

additional stanzas in translation. In 1773 W. Williams published his translation separately under the title: *A favourite Hymn sung by Lady Huntingdon's young Collegians. Printed by the desire of many Christian Friends. Lord, give it Thy blessing!* —The hymn was given its present form by John Keble. (For notes on the melody, see No. 215 of the present volume.)

William Williams was born 1717, in Cefnycoed, Carmarthenshire, Wales. He began the study of medicine, but, being influenced by the forceful sermons of the preacher, Howell Harris, he was converted and commenced training for the ministry. In 1740 he was made deacon in the Episcopal Church, where he served two small congregations. But Williams appeared at the same time as a revival preacher beyond the limits of his own parish, in spite of the warning and admonition of the church authorities. He was therefore denied the final ordination to the ministry in the Church of England. Williams then joined the Calvinistic Methodists, and the entire country of Wales became his field of work. For 45 years he labored as preacher and hymn writer and wielded a powerful influence among his countrymen: His colleagues in the service, who soon recognized his poetic talent, encouraged him to write spiritual songs, and from 1745 to 1747, in Bristol, he published *Alleluia* in six parts. Another collection, *Hosannah,* appeared in Bristol, 1759. In this book, 51 of his hymns were published also in the English language. These, together with a later collection, appeared in one volume, 1859, compiled by D. Sedgwick. Williams wrote in all upwards of 700 spirit-

ual songs, published by his son, John Williams, 1811.—The great Welsh evangelist and hymn-poet died 1791 at Pantycelyn, near Llandovery.

286

O God of Bethel, by whose hand.

—P. Doddridge.

AND Jacob vowed a vow, saying, If God will be with me, and will keep me in this way that I go, and will give me bread to eat, and raiment to put on, so that I come again to my father's house in peace; then shall the Lord be my God: And this stone, which I have set for a pillar, shall be God's house: and of all that Thou shalt give me I will surely give the tenth unto Thee" (Genesis 28:20-22). This hymn was written January 16, 1737, and ordered to be sung after the sermon to be preached upon the Scripture passage cited above. It is found in several redactions with the first line somewhat varied, as follows: "O God of Jacob," "O God of Ages," "O God of Abram," and "God of our fathers."

This was the favorite hymn of Dr. David Livingstone and was frequently used by him during his journeys in Africa. It was also sung when his ashes were placed in Westminster Abbey, 1874. (Concerning the melody, see Vol. I, No. 64.)

287

O Bread of Life from heaven.
O esca viatorum.

—From the Latin.

THIS hymn is thought to have been written by a German Jesuit of the 17th century. It has also been ascribed to Thomas Aquinas. The oldest copy that has been found is in a Roman Catholic *Mainz-Gesangbuch* of 1661. It contains three stanzas with German and Latin text under the title: *A Hymn concerning the True Bread from heaven.* It is also found in *Hymnia Sacra,* Mainz, 1671; in the works of the hymnologist Daniel and in other collections. There are nine English translations; the version found in *The Lutheran Hymnary* was rendered by Philip Schaff, 1869, tho somewhat changed. —The melody, connected with Gerhardt's famous hymn, "Now rest beneath night's shadow" (L. H. 551), was originally a secular tune for the folk-song "Innsbruck, ich musz dich lassen." This tune was composed, or possibly only arranged, by Heinrich (Henricus) Isaac, born ca. 1450. Isaac was a prominent and prolific composer, living for some time in Florence (Firenze). For a time he was concert master at the court of Emperor Maximilian I. He composed 24 masses, and his *Choralis Constantini* embraces the complete Catholic liturgy. His music bears the mark of the German and Italian school as well as the influence of the Netherland school.—Concerning this melody, Mozart said that he would gladly give his best production in exchange for it. A similar sentiment was at one time expressed by Johann Sebastian Bach, who employed this melody in several of his compositions.

288

O Savior, who in love didst take.

—J. S. B. Monsell.

THIS hymn is a cento based upon the author's spiritual poem on the Annunciation of the Virgin Mary. The hymn, in the more extended form, has the first line thus: "The world today divides its year." The original, published by Monsell in *Spiritual Songs,* 1857, contains 14 stanzas. The present hymn begins at the seventh stanza of the original, with the first line somewhat changed from its first form, which was as follows: "O Savior! Thou this day didst make," which appeared in his *Hymns of Love and Praise.* In its present form the hymn entered into the revised edition of the *Hymnal Companion,* 1876, containing the latter half of the above mentioned poem of 14 stanzas. Monsell has also written the following hymns found in *The Lutheran Hymnary*: No's. 480, 510, and 516.—(For notes on the melody, see Vol. I, No. 55. Notes on Monsell may be found under No. 94, Vol. I.)

289

One sweetly solemn thought.

—Phoebe Cary.

THIS popular hymn was written 1852, upon a Sunday, when Phoebe Cary had returned home from services in the church. She did not realize that these stanzas were destined to find a way into the hymn books the world over. It was especially during the revival meetings conducted by Moody

and Sankey in England about 1870, that this hymn became popularly known.—This story comes from Macao, China: A group of men sat in a gambling den on the upper floor of a hotel, playing cards and drinking. An American youth, taking part in the carousal, began, in a careless maner, to sing Miss Cary's hymn. The gamblers were astonished. An old man dealing the cards, at once put on a melancholy look, gazed steadfastly at his partner, and, dashing the pack on the floor, declared that he had played his last game. Thereupon he handed back to the young man the money which he had won from him, and both of them left the room. The traveler, who witnessed this incident, also relates that, from that time on, these two men lived a new life, and the older man, especially, became a very sincere and active Christian.

Phoebe Cary was born in Miami Valley, near Cincinnati, Ohio, 1824. Together with her sister Alice, she published, 1850, a collection of poems, which were very well received. Encouraged by this auspicious beginning, the two sisters moved, in 1852, to New York, where they lived together and continued their literary activities. Both of the sisters wrote hymns and poems, and Alice, especially, produced also several works in prose. They were both equally talented and their delightful companionship and work together has often been alluded to with sympathy and interest. Alice, four years older than Phoebe, died in New York February 12, 1871, and Phoebe died suddenly about six months later, July 31, 1871, in Newport, Rhode Island. "O God, have mercy on my soul," were her last words. This hymn

was sung at her funeral. Among her published works may be mentioned *Poems and Parodies,* 1854; *Poems of Faith and Love,* 1868. Together with Dr. Charles Deems, a well-known preacher, she prepared a hymn book: *Hymns for all Christians,* 1869.

290

On Mary, virgin undefiled.
Maria, hun er en Jomfru reen.—Landst. 297.
—Hans Thomissøn.

THIS hymn was included in *Den Danske Psalme-Bog,* 1569. It was wrought by Hans Thomissøn and is a revision of an old Mary-hymn, which appears to have been of Danish origin. No version antedating it has been found in any other language. In the heading Thomissøn says that this Mary-hymn "er kristelig forvendt, Jesu Christo til lov og ære" (has received a new Christian content to the glory of Jesus Christ), and in the index to his book he also mentions it as one of the "old Papistic hymns, which has been corrected and rewritten." The closing stanza of this hymn is, in many places, sung before the confessional service. The translation in *The Lutheran Hymnary* is by Carl Døving, 1906. —The melody was written by the Danish organist and composer, Johan Christian Gebauer (b. Copenhagen, 1808; d. ibid. 1884), for the hymn "Du Herre Krist, min Frelser est." The first four measures are repeated. *Lindeman's Koralbog* has two melodies, the one being taken from *Kingo's Gradual,* 1699, the other being composed by Lindeman.

Hans Thomissøn was born 1532, in Hygom. His father, Thomas Knudsen, was a minister. Evident-

ly he first attended the school at Ribe and later went to the University of Copenhagen. Among his teachers, he especially mentions, in kind remembrance, Niels Hemmingsen. Twenty-two years of age he went to Wittenberg, serving as tutor for three young noblemen of the Venstermand family. In Wittenberg these three young men, together with their tutor, entered the university Christmas Eve, 1553. Thomissøn was granted his M. A. degree in 1555. Shortly after his return, in 1557, Bishop Hans Tausen appointed him rector of the school at Ribe. In the Latin school a considerable portion of the time was devoted to the singing of hymns, and, since Thomissøn had charge of the student choir, which sang at the services in the cathedral, he began diligently to study the hymns of the Danish Church. During this period he also translated a number of hymns. At first he was assisted by his father, Thomas Knudsen, who also was deeply interested in congregational singing, and who himself wrote the hymns "Herre, jeg er nu gammel og graa" (Landst. 164) and "Den christelig' Kirkes Alderdom" (Norw. Synod Hymn Book, 379). In 1561 Thomissøn resigned from his position at Ribe, and was given the testimony that he had "discharged his duties with faithfulness to the best interests of the school for four years." The king heartily recommended him to the faculty of the University of Copenhagen. He proceeded to that place, and the same year he was called to the pastorate of Vor Frue Kirke (the Church of Our Lady) and was made dean of Sokkelund district, which included Copenhagen. He was at this time about 29 years of age. This office gave

him an enormous amount of work to do, but he still found time to continue his work in hymnology. He translated into Danish a number of German hymns, including several of Luther's. He composed new hymns and revised many spiritual folk-songs and rewrote a number of the old "Papistic hymns." He also provided the hymns with notes for the melodies. During his activity at Ribe, he came to realize clearly what was needed, and in the preface to his hymn book he says: "Then I began to apply myself, endeavoring to find the original and correct melody for each hymn, and to arrange certain German hymns, in order that I might, for the benefit of myself and others, in some measure help to improve the Danish hymn book." Hans Thomissøn performed a great service by preparing the first common hymn book for the Danish-Norwegian Church. This book was used upwards of 150 years. It was replaced by *Kingo's Hymn Book* at the close of the 17th century. *Den Danske Psalme-Bog* appeared in the fall of 1569, and during the same year it was by royal letter approved and ordered introduced into all the churches of the kingdom. It contained 268 hymns. About one-half of these were drawn from older Danish hymn books. Of the remaining hymns some were written down as they had been transmitted orally, others were reconstructed (Christelig forvendte), as, for instance, "Jeg vil mig Herren love." A number of hymns were either translated or written by himself or by some of his contemporaries. Thomissøn produced nine original hymns, rewrote four "Papistic hymns," and translated 35 from the Latin and the German. From Thomissøn's hymn

book, *Den Danske Psalme-Bog,* 123 were included in Kingo's; 29 in Guldberg's; 74 in Landstad's; and 80 in Hauge's, besides the Litany. Brandt and Helveg in *Den Danske Psalmedigtning* give the following estimate: "When we give Thomissøn high rank as a hymn writer and point to him as the standard-bearer of the 16th century, it is not with the purpose of comparing him with any of the later major hymn poets. It must be kept in mind that he belonged to a period hardly a generation removed from that time when the native tongue of the common people had cast off the yoke of foreign bondage. Rhetoric and diction were not considered, if only the hymns were singable. Again, in that period, characterized by deep emotion and spiritual fervor, people felt no need of considering verse meter and rime, so long as the halting stanzas moved forward upon the wings of enthusiasm." Later Danish hymn writers built upon the foundation laid by Thomissøn; accordingly, in giving our estimate of his work, we compare his hymns with contemporary productions. It is evident that Thomissøn was far in advance of his time in point of expression and ability to suit the word to the thought, which proves that he was more than an ordinary maker of rime or a slavish imitator of the German patterns. Ten editions of his hymn books were published. Hans Thomissøn died December 22, 1573, at the age of 41 years. He was laid to rest in the Church of Our Lady in Copenhagen.

291

From east to west, from shore to shore.
Saa langt som Himlens Hvælving naar.

—Landst. 295.

Christum wir sollen loben schon.
A solis ortus cardine.

—C. Sedulius.

PAEAN *Alphabeticus de Christo* (A song of triumph concerning Christ, according to the letters of the alphabet) as follows: first stanza, "A solis ortus cardine"; second stanza, "Beatus auctor saeculi"; third stanza, "Clausa puella viscera"; etc. Two hymns have been made from this poem, one with the above mentioned title, the other, beginning: "Hostis Herodis Impie." Both have been translated by Luther: "Christum wir sollen loben schon," and "Was fürchtst du Feind Herodes sehr." The complete text, dating from the 8th century, is found in a manuscript in the British Museum and also in many editions of the works of Sedulius. There are seven English translations of Luther's version of the first part, and about twelve renderings based upon the Latin original. The present translation is by Rev. J. Ellerton, 1870, somewhat altered. The first Danish translation was made by Claus Mortensen, 1528, and later it was also translated by Søren Poulsøn Judichær (Gotlænder), author and minister in Slangerup. The hymn was, however, omitted from the American edition of *Landstad's Hymn Book.*

Coelius Sedulius lived in the 5th century. It is thought that he was a native of Rome. All informa-

tion concerning him otherwise has been derived from two letters written to Macedonius. From these it appears that he, in his early years, drew his inspiration from heathen literature, and that he only at a later period was converted to Christianity. He was a friend of Gallicanus and Perpetua and was at the height of his career in 450. During that year he refers to commentaries written by Jerome, who died in 420. He won praise and recognition from Cassiodorus and also from Gelasius, who was pope from 492 to 496. The works of Sedulius were compiled by Asterius, consul, 494. Among these may be mentioned: *Carmen Paschale,* a poem portraying the sacred story; *Opus Paschale,* giving the same in prose; *Elegia,* a poem; *Veteris et Novi Testamenti Collatio* and the hymn, "A solis ortus cardine."—Areval (1794) mentions sixteen manuscripts of the works of Sedulius, published at various intervals from the 7th to the 16th century. The best edition of his works is the one prepared by Dr. I. Huemer of Vienna, 1885. Julian remarks that this Sedulius must not be mistaken for the Sedulius of Ireland or Scotland, as is often the case. (For notes on the melody, see Vol. I, No. 133.)

292

O Jesus! King most wonderful.
Jesu, rex admirabilis.

"O JESUS! King most wonderful" is a cento formed from passages in the hymn "Jesu dulcis memoria." (See Vol. I, No. 154.) The sixth

stanza furnishes the beginning for the present hymn. The translation, by E. Caswall, is found in his *Lyra Catholica,* 1849.—The melody (St. Agnes), by J. B. Dykes, was composed especially for this hymn. (For notes on St. Bernard of Clairvaux, see Vol. I, No. 154.)

293

Ride on! ride on in majesty!

—H. H. Milman.

THIS Palm Sunday hymn was first printed in *Bishop Heber's Hymns,* collected and published after his death and arranged according to the Sundays and Holidays of the church year. This collection contains 57 hymns by Heber; 13 by Milman; and 29 by other composers. The collection was published in London, 1827. It was also printed in *Milman's Selection of Psalms and Hymns,* 1837. It is commonly ranked among Milman's best hymns and is considered the most popular Palm Sunday hymn in the English language. The melody (St. Drostane) was composed by J. B. Dykes.

Henry Hart Milman was born January 10, 1791, in London. His father, Sir Francis Milman, was the private physician of King George III. Henry was educated in Dr. Burney's Academy, Greenwich, in Eton, and in Brasenose College, Oxford, where he won prizes for literary productions in verse and prose, both in English and in Latin. At the beginning of his career he also wrote dramas which proved successful.—Being ordained to the ministry in 1817, he was appointed vicar of St. Mary's, Reading. In 1821 he was appointed pro-

fessor of poetry at Oxford. Sir Robert Peel secured his appointment as canon at Westminster and rector of St. Margaret's. In 1849 he was elected dean of St. Paul's Cathedral. Milman was a prolific writer and was widely recognized for his work in church history. His most important productions in poetry are *The Fall of Jerusalem, The Martyr of Antioch,* together with 13 hymns, which are used very extensively. These hymns were printed, 1827, in *Heber's Posthumous Hymns*, mentioned above. Milman died September 24, 1868.

294

We would see Jesus; for the shadows lengthen.
—Anna Warner.

UNDER the pseudonym of "Amy Lothrop," this hymn was published in 1852. Anna Warner was born about 1822 in New York City. She published *Hymns of the Church Militant,* 1858, and *Wayfaring Hymns, Original and Translated,* 1869. Several of her hymns are in universal use. The melody (Visio Domini) was composed by J. B. Dykes.

295

Love divine, all love excelling.
—C. Wesley.

"Visit me with Thy salvation," Ps. 106:4.

IN 1747 this hymn was included in *Hymns for those that Seek, and those that Have Redemption.* In *Wesley's Hymn Book* of 1780 the second stanza is omitted. This is a very popular hymn and is extensively used both in the original and in the

abbreviated form. It is found in all the leading English hymn books and is considered one of Wesley's most beautiful hymns. The melody (Bithynia) is by Samuel Webbe (b. 1740; d. 1816), an English organist and teacher of music. His songs, *Glees, Canons and Motets,* make up several volumes. This melody is the same as "Dulce Carmen," No. 208. (For notes on C. Wesley, see No. 244.)

296

His trial o'er, and now, beneath.
Opprobriis, Jesu, Satur.

—C. Coffin.

A PASSION Hymn, first published, 1736, in a Paris Breviary. It was ordered to be sung at matins during the passion season. It was printed the same year in *Coffin's Hymni Sacri.* It was translated into English by J. Chandler and included in his *Hymns of the Primitive Church,* 1837. The melody, published in *Strassburgisches Kirchenampt,* 1525, is by an unknown composer. (See Vol. I, No. 176.)

297

O what precious balm and healing.
Jesu, dine dybe Vunder.—Landst. 15.
Jesu, deine tiefen Wunden.

—J. Heermann.

THIS hymn was first printed in *Devoti Musica Cordis,* Leipzig, 1644. It is based, like many of Heermann's hymns, upon words spoken by the ancient church fathers. The passage upon which this hymn is based has been taken from *Augustine's*

Manuale. But this manual, or hand book, from the Middle Ages, is a collection of spiritual meditations by various authors. It should be noted that the words quoted by Skaar as being Augustine's, have not come from him, but rather from Bernard of Clairvaux: *De recordatione vulnerum et mortis Jesu Christi.* In translation the meditation upon these words is rendered thus: "Concerning the remembrance of the wounds and death of Jesus Christ. When my flesh overwhelms me, I am restored again by the remembrance of the sufferings of my Lord. When the devil endeavors to ensnare me, I find refuge in the tender mercy of Christ, and He will not forsake me. When passion burns in my members, it is quenched thru the remembrance of the wounds of Jesus, the Son of God. Against all adversities I find the most powerful remedy to be the wounds of Christ. In them I sleep in safety, and rest without fear. Christ has died for us. In death we find nothing so bitter but that it may be soothed and healed thru the death of Christ. All my hope is founded upon the death of my Lord. His death is my merit, my refuge, my salvation, life and resurrection. My merit consists in the mercy of my Lord. I shall never lack in merit, so long as the Lord of mercy does not forsake me. The Lord's mercy is great, therefore, my merit is great. The more powerful He is to save, the more safe am I."

"O what precious balm and healing" is designated by Zinzendorf as "The crown of all the venerable hymns," and the hymnologist Koch says concerning the first three stanzas: "These three stanzas, when employed by conscientious parents, pastors, and

teachers, have impressed a valuable lesson upon the hearts of many young men and women, about to begin their life's work. We find here a fervent daily prayer for protection from the allurements of sin. We are reminded of the admonition given by the old Tobias to his son upon his departure: 'My child, remember the Lord, our God, all thy days, and do not willingly sin or transgress against His commandments' (The Apocryphal Book of Tobias 4:8). Happy is he who lives according to this word."

The hymn was translated into Danish by Nils Christensen Arctander, teacher at the school of Odense and vicar of Vissenberg, Fyen. It was first published by Kingo in 1689. The English translation in *The Lutheran Hymnary* was rendered by R. Massie, 1857. (The melody has been described under No. 53 of Vol. I. For notes on Heermann, see No. 221 of the present volume.)

298

On my heart imprint Thine image.
Skriv dig, Jesu, paa mit Hjerte.
—Landst. 330, 2nd stanza.

—Th. Kingo.

THIS is the 15th stanza of Kingo's Passion hymn, "Bryder frem, I hule Sukke" (29 stanzas). Landstad in his hymn book has made three hymns from 12 of the stanzas in Kingo's hymn, as follows: Landst. No. 329, No. 330 (14 and 15), and No. 335. The present stanza was translated by P. O. Strømme, 1898, here somewhat altered. It is sung to the same melody as No. 297. (For notes on Kingo, see Vol. I, No. 37.)

299

Jesus, who for my transgression.
—A. T. Russell.

THIS is a hymn for Good Friday. It was published first in *Russell's Psalms and Hymns,* 1851. The melody has been described under No. 251 of the present volume. (Notes on Russell may be found in Vol. I, No. 26.)

300

Ah, holy Jesus, how hast Thou offended.
O kjære Jesu, hvad har du bedrevet.
—Hauge's Hymn Book, 498.
Hertzliebster Jesu, was hast du verbrochen.
—J. Heermann.

BASED upon *Augustine's Manuale* (see No. 297), under the heading: *The Cause of the bitter Sufferings of Jesus Christ, and the Comfort of His Love and Grace.* By Augustine. The words, however, upon which this hymn is based were not Augustine's, but they come from St. Anselm, bishop of Canterbury (d. 1109). The original setting for this hymn contained 15 stanzas and was printed in *Heermann's Devoti Musica Cordis,* Breslau, 1630. It is used very extensively in Germany, and has been translated into English at least 11 times. It was not included in *Landstad's Hymn Book.* The English translation adopted by *The Lutheran Hymnary* is by Robert S. Bridges, and dates from the year 1899. Bridges was born 1844, in England. He was educated at Corpus Christi College, Oxford.

He ranks high as a poet, author, and translator.

The melody (Hertzliebster Jesu) was composed by Johann Crüger, and is taken from his *Neues vollkömmliches Gesangbuch,* Berlin, 1640. "It subsequently underwent several modifications; and later settings, e. g. those of Bach, differ considerably in rhythm and harmony." (H. A. and M. Hist. Ed. For notes on Heermann, see No. 221.)

301

A Lamb goes uncomplaining forth.
Her ser jeg da et Lam at gaa.—Landst. 305.
Ein Lämmlein geht und trägt die Schuld.

—P. GERHARDT.

ON the morrow he seeth Jesus coming unto him, and saith, Behold, the Lamb of God, that taketh away the sin of the world!" (John 1:29).

"Surely He hath borne our griefs, and carried our sorrows; yet we did esteem Him stricken, smitten of God, and afflicted. But He was wounded for our transgressions, He was bruised for our iniquities; the chastisement of our peace was upon Him; and with His stripes we are healed. All we like sheep have gone astray; we have turned every one to his own way; and Jehovah hath laid on Him the iniquity of us all."

"He was oppressed, yet when He was afflicted He opened not His mouth; as a lamb that is led to the slaughter, and as a sheep that before its shearers is dumb, so He opened not His mouth" (Is. 53: 4-7).

The above passages furnish the basis for this

hymn. It was first published in *Crüger's Praxis Pietatis Melica,* 3rd edition, 1648. It contained 10 stanzas. Lauxmann has called this the most beautiful of Passion hymns. There are ten English translations. The present version, by Elizabeth Charles, was published 1858 in her *Voice of Christian Life in Song.* It has undergone a few slight changes. Stanzas 2 and 3 of the original have been rewritten and make up the 2nd stanza of the translation found in *The Lutheran Hymnary.* It was translated into Danish in 1693, by Søren Jonæsen, and later by Brorson. It was published 1735, in *Nogle Passions-Psalmer.* (Concerning the melody, see Vol. I, No. 185, and the biography of Paul Gerhardt may be found in Vol. I, under No. 157.)

302

Over Kedron Jesus treadeth.
Over Kedron Jesus træder.—Landst. 317.
—Th. Kingo.

THIS hymn "concerning the bloody sweat of Jesus Christ in the Garden of Gethsemane" was printed first in *En ny Kirke-Psalme-Bog* (*Vinterparten*), 1689. It was later included in Kingo's authorized hymn book of 1699. For this hymn Ludvig Lindeman composed one of his best church melodies. The English translation was rendered by J. Jeffrey in 1880. (For notes on Kingo, see Vol. I, No. 37.)

303

Hail, Thou once despised Jesus!

—J. Bakewell.

THE oldest version of this hymn is found in *Poetical Tracts,* 1757-74, in the Bodleian Library at Oxford. In this collection there is a booklet containing 72 pages under the title: *A Collection of Hymns addressed to the Holy, Holy, Holy, Triune God in the Person of Jesus, our Mediator and Advocate,* London, 1757. In this booklet the hymn has only two stanzas. In *M. Madan's Collection of Psalms and Hymns,* 1760, the hymn has been revised and expanded into four stanzas. It is now found in a large number of hymn books thruout the English-speaking world. But it occurs in many different forms, either abbreviated and with the first lines varying, especially for the second or the third stanza, or in the longer form of five stanzas. (For notes on the melody, see Vol. I, No. 15.)

John Bakewell was born 1721 in Brailsford, England. He was seized with intense religious fervor at an early age and appeared as a preacher in his twenty-third year. He became acquainted with the Wesley brothers, M. Madan, Toplady, and other fervent Gospel preachers. For some time he served as superintendent of Greenwich Royal Park Academy and took part in revival meetings together with John and Charles Wesley. Bakewell died 1819, in Lewisham, near Greenwich, 98 years of age. He was buried in the Wesleyan Cemetery near City Road Chapel, London.

304

Go to dark Gethsemane.

Følger med til Urtegaarden.—Landst. 315.

—J. MONTGOMERY.

OF this favorite Passion hymn Montgomery has provided two different redactions. The first was printed 1820 in *Cotterill's Selection,* and bears the title: *The Last Sufferings of Christ.* The second appeared 1825 in the author's *Christian Psalmist,* under the title: *Christ, Our Example in Suffering.* Both versions are extensively used, but the second, which appears in *The Lutheran Hymnary,* is found in almost twice as many hymn books as the first. The Norwegian translation, found in *Landstad's Hymn Book,* was rendered by Grundtvig and appeared in his *Sang-Værk til den danske Kirke,* 1837. This is a free rendering of the first version of the original.—The melody was composed especially for hymn No. 27 (Vol. I).

"A few years ago," a traveler relates, "during a visit in Jerusalem, on Thursday evening of Holy Week, we went out to the Garden of Gethsemane upon the Mount of Olives, where our Lord and Savior during that night 'trod the winepress alone' (Is. 63:3). We proceeded up the Mount of Olives and seated ourselves upon a rock, from which point we gained a good view of the Garden. It was a clear, moonlit evening. The old olive trees cast their shadows upon the holy place. Deep silence reigned. By the moonlight we read various passages concerning: 'the Lamb of God which beareth the sin of the world,' and 'the bloody sweat of Jesus.' Finally,

we sang the hymn: 'Go to dark Gethsemane, Ye who feel the tempter's power'" (James King in *Anglican Hymnology*). (For biography of Montgomery, see Vol. I, No. 65.)

305

Savior, when in dust to Thee.

—Sir Robert Grant.

UNDER the title: *Litany,* this hymn of five stanzas appeared first in *The Christian Observer,* 1815. Grant's hymns were published, 1839, in a new edition under the title: *Sacred Poems.* This was edited by his brother, Lord Glenelg. The hymn text differs somewhat from that of the first edition, but Lord Glenelg designates the later form as "more correct and authentic." The third stanza of the original is omitted in this second edition. The hymn has undergone many changes in several hymn books and the first line especially appears in many different forms, as follows: "By Thy birth and early years"; "By Thy birth and by Thy tears"; "Father, when in dust to Thee"; "Jesus, when in prayer to Thee." The hymn is extensively used in all these various forms and it has been translated into many languages. R. Bingham has rendered it into Latin with the first line as follows: "Quando genua flectentes." (For notes on Robert Grant, see Vol. I, No. 60.)—The melody (Crux Salutifera) was written by Sir John Stainer.

John Stainer, born 1840, was chorister in St. Paul's Cathedral, London, 1847-56. During the latter year he became organist at St. Michael's Col-

lege, Tenbury. He was organist of Magdalen College, Oxford, from 1859 to 1872, and of St. Paul's Cathedral from 1872 until 1888. During the years 1889-99 he was professor of Music at Oxford University. He died in 1901. Stainer was a very prominent organist, conductor, teacher of harmony, and composer of church music.

306

When I survey the wondrous cross.

—I. WATTS.

UNDER the title: *Crucifixion to the world, by the Cross of Christ,* this hymn first appeared in *Watts' Hymns and Spiritual Songs,* 1707, and again in 1709. It contained five stanzas. In various later editions the fourth stanza is commonly omitted. The hymn is based upon Galatians 6:14: "But far be it from me to glory, save in the cross of our Lord Jesus Christ, thru which the world has been crucified unto me, and I unto the world"; and Philippians 3:7: "Howbeit what things were gain to me, these have I counted loss for Christ."—This is the most popular of all of Watts' hymns. According to the hymnologist Julian, it is one of the four hymns of highest rank in the English language. The other three mentioned are "Awake, my soul, and with the sun," Th. Ken (L. H. 539); "Hark, the herald angels sing," C. Wesley (L. H. 198); and "Rock of Ages," A. M. Toplady (L. H. 27). A doxology has been added to this hymn, but it has not been generally used. A number of attempts have been made to "improve" this hymn also, but without much suc-

cess. It has been translated into many languages, among others also into Latin, of which may be mentioned R. Bingham's in "Quando admirandam Crucem," in his *Hymno. Christ. Latina,* 1871.—The melody (Rockingham) was first published in *E. Miller's Psalms of David.* A certain portion of the meloly was taken from an older version, "Tunbridge," found in a little book dated 1778, called *Psalmody in Miniature.* Edward Miller (1735-1807), organist of Doncaster, England, composed a number of church melodies and other works. (For notes on Watts, see Vol. I, No. 14.)

307

Jesus, name all names above.
—Theoctistus of the Studium.
—J. Neale.

THEOCTISTUS of the Studium was a monk in "The Studium," a famous monastery near Constantinople (about 890). As far as known, his only hymn is his *Suppliant Canon to Jesus,* which is found at the close of a work of eight sections under the title *Paracletice or Great Octoechus* which treats of the so called Ferial Office for eight weeks. Dr. John M. Neale has elaborated this canon, giving us "Jesus, name all names above" in his *Hymns of the Eastern Church,* a cento (excerpt) of the original. The melody (Theoctistus) is by John Baptiste Calkin, born 1827, in London. Calkin was organist and choir director at St. Thomas Church, Camden, New Town, London. He produced many church melodies and a large number of choral compositions.

308

We bless Thee, Jesus Christ our Lord.
Wir danken dir, Herr Jesu Christ, Dass du für uns gestorben bist.

—C. VISCHER.

THIS hymn is found in the *Dresden Gesangbuch,* 1597, and bears the author's mark, "M. C. F." The hymnologist J. Mützell published the hymn under the title: *A Children's Hymn,* composed for the Christian congregation of Schmalkalden, by M. Christoph Vischer.

Christoph Vischer (Fischer) was born 1520 in Joachimsthal, Bohemia. He entered the University of Wittenberg in 1540 and was ordained to the ministry in 1544. He was appointed to a pastorate near Wittenberg and later became pastor and superintendent of Schmalkalden, and, in 1571, he was tendered a similar position in Meiningen. Three years later he was appointed court preacher and superintendent of Celle; in 1577 he was made pastor of the Church of St. Martin in Halberstadt. In 1583 he again came to Celle, this time as general superintendent, or bishop, of Lüneburg. Vischer died in Celle, 1597. This is the only hymn which we have from his hand. He composed a number of other works. (The melody has been discussed in Vol. I, under 138.)

309

O sinner, for a little space.
Attolle paulum lumina.

—ANONYMOUS, Latin.

THE origin of this hymn is not known. The oldest source of reference is the *Sirenis Symphonicae* of 1678, where it is set to a familiar German melody, which has been connected with a similar hymn in German: "Jesus ruft dir, o Sünder mein." The hymnologist W. Bäumker is inclined to believe that the Latin hymn is, accordingly, a translation from the German. The English translation, with some variations, was rendered by Neale in his *Hymni Ecclesiae* of 1851. (For notes on the melody, see Vol. I, 102.)

310

Not worthy, Lord, to gather up the crumbs.
—E. H. BICKERSTETH.

WRITTEN in 1872 and printed in the revised edition of *Bickersteth's Hymnal Companion,* 1876. Based upon the following Scripture passages: "And He answered and said, It is not meet to take the children's bread and cast it to the dogs. But she said, Yea, Lord: for even the dogs eat of the crumbs which fall from their master's table" (Matt. 15:26); and "Come unto me, all ye that labor and are heavy laden, and I will give you rest" (Matt. 11:28).

The melody (Eventide), by W. H. Monk, is said to have been composed for H. F. Lyte's hymn, "Abide with me" (L. H. 552), at the closing session of the meeting of the committee which prepared the original edition of *Hymns Ancient and Modern.* Others claim that it was written during a few minutes, while he was giving a music lesson.

But the composer's wife relates that the melody was written during a period of sorrow, while she and her husband were out in the open, viewing an exceptionally beautiful sunset. (For notes on Bickersteth, see Vol. I, No. 61.)

311

Zion, to thy Savior singing.
Zion, pris din Saliggjører.—Landst. 309.
Lauda Sion salvatorem.

—Thomas Aquinas.

SEQUENTIA in festo corporis Christi. This is one of the four "sequences" which were retained in the revised edition of the *Roman Missale* of 1570. Pope Urban IV, in the year 1264, ordered the general observance of the festival *Festum corporis Domini* (Corpus Christi). The liturgical service used at Corpus Christi feast was prepared by Thomas Aquinas at the appointment of Urban IV. The original sequence contained 9 six-lined stanzas, 2 eight-lined, and 1 ten-lined. It is found in the German, French, and English missals from the 13th and 14th centuries. Portions of the hymn have frequently been used for "processions" and other festal occasions. There are a great number of translations of this hymn, or centos based upon various portions of the hymn; in all, about 32. The English rendering in *The Lutheran Hymnary* is by A. R. Thompson, 1883. This is a very free version of stanzas 1-4, 11 and 12. Landstad's translation includes all 12 stanzas of the original hymn.

Thomas Aquinas, Thomas of Aquino, Doctor

Angelicus, as he was called, was born 1227 at the castle Rocca Sicca, near the city Aquino, which was on the border between Naples and the Papal States. His father was Landulf, Count of Aquino. He was a nephew of Emperor Frederick I, and his mother was a rich Neapolitan countess. At the age of five years he was sent to the Benedictine monastery at Monte Cassino for his early training. He remained here seven years, after which he was sent to Naples to the university. Already as a child he attracted attention by his talents and deep piety. While in Naples he came under the influence of the teachers in the Dominican order and decided to enter this order. At the time when he sought to enter he was seventeen years old. His mother, who is characterized by Bishop Skaar as "a pious woman who with great care nursed the spark of spiritual life which had been implanted in him," was opposed —as were the rest of the family—to this decision. They followed him, when he, on account of fear of his family's wrath, fled towards Paris. At his mother's suggestion he was captured, brought back, and held a captive for two years. It is told that his older and warlike brothers, urged by the "pious mother," debased themselves so as to use any means whatsoever to turn his mind and heart from religion. Pope Innocent IV was instrumental in getting Emperor Frederick to step in and arrange some kind of a reconciliation. Then Thomas Aquinas returned to Naples. Later he was sent by his "Order" to Rome, then to Paris, and finally to Cologne, where he studied under the famous Albertus Magnus, who took him to the University of Paris. There

he studied for three years and received the degree of bachelor of theology. He was appointed—then only 23 years old—professor in the newly established Dominican school at Cologne during the reign of Albertus Magnus. He taught, wrote, and preached to great multitudes. In 1248 he received orders to go to Paris again, this time to be examined for the degree of doctor of theology. Reluctantly he obeyed the request. Bashful and humble as he was, he shrank from thus seeking honor and distinction. But he went, begging his way. In addition to his studies he continued here industriously to write, deliver lectures, and preach. "No auditorium was large enough to admit all those who wished to hear him." Louis IX appointed him member of parliament. He was then 32 years old. Not before 1257 did he receive his doctor's degree. Pope Urban IV and later Clement IV offered him the highest honors (cardinal, archbishop, patriarch of Jerusalem), but he did not accept them. He was very much in demand as papal counselor and as leader in important commissions of the church. He was teacher in theology in the Dominican school at Rome, and besides delivered many lectures in various places. In 1272 he came to Naples to lecture at the university. He was given a royal reception by all. He remained here until 1274, when he received orders from Pope Gregory X to attend the second council of Lyons. On the way there he was taken ill and died March 7, 1274, barely 48 years old. He was a prolific author. His greatest work is his "Summa Theologiae." "Thomas Aquinas was a man of thought, reflection, and prayer, filled with the con-

viction that thru that light must be lit which should be a light for the spirit when the mysteries of the heavenly things should be searched out. When he, during his deep searching, could find no solution, he would fall on his knees and pray God for enlightenment. When he felt a warmth of encouragement in his heart he would continue his investigation. As a zealous and simple preacher he became very highly noted."

312

'Twas on that dark, that doleful night.

—I. WATTS.

THIS Communion hymn appeared first in *Watts' Hymns and Spiritual Songs,* 1707, under the title: *The Lord's Supper instituted,* I Cor. 11:23-26. (For notes on the melody, see Vol. I, No. 153. The biography of I. Watts may be found in Vol. I, No. 14.)

313

The Lord of might, from Sinai's brow.

—R. HEBER.

PUBLISHED in *Heber's Posthumous Hymns,* 1827. It contained six stanzas and was ordered for use as the second hymn for Palm Sunday. It has found a place in many hymn books in England and in America. (The melody has been described under No. 206. For notes on R. Heber, see Vol. I, No. 72.)

314

There is a fountain filled with blood.

—W. COWPER.

THIS Passion hymn was written about 1771 and appeared in *Conyers' Collection of Psalms and Hymns* in 1772. It contained seven stanzas. It was also printed in the *Olney Hymns*, 1779, under the title *Praise for the Fountain opened.* The hymn is based upon Zech. 13:1, "In that day there shall be a Fountain opened to the house of David and to the inhabitants of Jerusalem for sin and for uncleanness." Of the seven original stanzas the last two have been omitted. The words of the first line were found objectionable by many, and several attempts have been made to improve it. In *Cotterill's Selection,* 1819, the first stanza was entirely rewritten, the first line appearing thus:

From Calvary's cross a fountain flows
Of water and of blood,
More healing than Bethesda's pool,
Or famed Siloam's flood.

This version was made by Montgomery, who also changed the second stanza, as follows:

And there may sinners vile as he,
Wash all their guilt away.

The Lutheran Hymnary has here followed Cowper's original:

And there have I, as vile as he,
Washed all my sins away.

The above mentioned changes have met with much criticism, with the result that the hymn is most commonly used in its original form. The hymn writer, Ray Palmer, says concerning these and other similar revisions of well-known hymns: "There is a fountain filled with blood" has been pronounced by some gross and repulsive in its conception and language, or, to say the very least, highly objectionable in point of taste. Such criticism seems to us superficial. It takes the words as if they were intended to be a literal prosaic statement. It forgets that what they express, is not only poetry, but the poetry of intense and impassioned feeling, which naturally embodies itself in the boldest metaphors. The inner sense of the soul, when its deepest affections are moved, infallibly takes these metaphors in their true significance, while a cold critic of the letters misses that significance entirely. He merely demonstrates his own lack of spiritual sympathies of which, for fervent Christian hearts, the hymn referred to is an admirable expression."

The changes made in this hymn by Montgomery and others have, in the large majority of cases, been discarded by the Church. Cowper's original is most commonly used, and is recognized as an excellent product of sublime inspiration. The hymn, both in its complete and in its abbreviated form, is found in hymn books thruout the English-speaking world, and has been translated into many languages.—The melody (Windsor), one of the oldest melodies found in *Este's Hymn Book,* dates from about the year 1550. The arrangement used at that time assigned the melody to the tenor part.

William Cowper was born November 15, 1731, in Great Berkhampstead, where his father, John Cowper, served as pastor and also as court chaplain for George II. His father was a nephew of William, the Earl of Cowper, Lord Chancellor of Great Britain. His mother was a descendant of Henry III. She was a pious woman. She died when William was only six years of age. At the age of 10 years he was sent to the Westminster School, where he remained for eight years. His religious instruction was very meager, a fact to which he often refers with sadness in some of his poems. He studied law, was admitted to the bar, and in 1759 was made commissioner of bankruptcy. In 1763 he was appointed reading clerk to the House of Lords. He suffered from melancholy, and during this period his mind became unbalanced. After an attempt at suicide he was committed to an asylum, where he remained for two years. During his darker moments he was tormented by the illusion that God had rejected him. But under wise and Christian care and treatment it passed away, and after some time he came to Huntingdon in order to be near his brother, John Cowper, who was the rector of that place. Here he became acquainted with the minister, Morley Unwin, and his wife, and formed a lifelong friendship with them. When Morley died, shortly after, Cowper moved to Olney together with Mrs. Unwin and her children. This was in 1767. At Olney he came under the enthusiastic guidance of John Newton, and the work of these two men became of great importance for the church. Cowper wrote 68 hymns for Newton's well-known collection,

called the *Olney Hymns*. He also took an active part in leading at prayer and revival meetings. In 1770, his brother, John Cowper, died and, about a year after, William Cowper's madness returned. The thought of "sacrificing" his life again obsessed him. Southey says that he was under the conviction that God required a sacrifice of him and that he, like Abraham, should offer up his dearest possession. Abraham was to sacrifice his son; Cowper must sacrifice himself. This dark period of affliction lasted 16 months. He resided in Newton's house and was tenderly cared for by Mrs. Unwin. He recovered gradually and spent a few comparatively happy years. His greatest poem, *The Task,* and the comic ballad, *John Gilpin*, were inspired thru his acquaintance, in 1783, with Lady Austen. In 1791 he translated *Homer's Iliad* and *Odyssey*. During the long illness of Mrs. Unwin and following her death in 1796, the melancholy darkness again deepened over his soul. *The Castaways* (1799) became Cowper's final contribution to literature. He died April 25, 1800, in East Dereham, Norfolk.

Altho Cowper is the most prominent English poet who has written hymns, his productions do not really represent any improvement of their structure or any particular progress in the expression of spritual ideas. The predominant note is, as in Newton's hymns, peace and thankful contemplation, rather than joy and gladness. The greater number of his hymns are characterized by trust and faith. Many breathe a spirit of deep humility, others are full of sad yearning, self reproach, or dark spiritual

conflict. The specialty of Cowper's work is a greater plaintiveness, tenderness, and refinement.

315

O sacred Head, now wounded.
O Hoved høit forhaanet.—Landst. 333.
O Haupt! voll Blut und Wunden.
Salve caput cruentatum.
Ad faciem
—Ascribed to Bernard of Clairvaux.
—P. Gerhardt.

SEVEN Latin hymns, ascribed to Bernard of Clairvaux, were translated into German by Paul Gerhardt and published in *J. Grüger's Praxis Pietatis Melica,* Frankfurt, 1656. These hymns are directed to the suffering members of Christ hanging upon the cross. The last of these hymns, as found in Crüger's work, has the heading *An das Angesicht des Herrn Jesu.* The Latin original ranks high, but it is commonly conceded that Gerhardt's rendering far surpasses it in richness of evangelical expression and in making faithful application of Scripture passages. Very soon it was accepted into almost all the Lutheran hymn books, and it is found to-day in all the leading hymn books of the world. It is sung in the Catholic Church as well as in the Lutheran and in the Reformed Churches. There are a number of versions in the English language. Some contain the whole hymn, others have omitted certain stanzas. Bunsen describes the hymn as follows: "In the spirit the faithful believer stands under the cross of the suffering Savior, and thru this scene, the most gruesome and yet, at the same time, the

most exalted scene in history, he is overwhelmed by the thought of its two-fold application to himself. He acknowledges his guilt, and feels that thru his sins he has brought the Savior upon the cross; but he also knows that he receives the gift of grace which is the fruit of Christ's eternal sacrifice for the world; he realizes that the best place for the Christian is beneath the cross of Christ, and he prays that, by the grace of God, he may always keep this vision before his eyes, especially in his dying hour."

During an anniversary festival, celebrated in honor of Spangenberg, bishop of the Moravian Church, one of the speakers referred to the many things which had been accomplished for the Church, and lauded the bishop in glowing terms. Spangenberg listened for a while, but then he rose up and exclaimed:

Lo, here I fall, my Savior!
'Tis I deserve Thy place;
Look on me with Thy favor,
Vouchsafe to me Thy grace.

The last two stanzas of the hymn have been a source of comfort and strength to many in the hour of death. Among the many who have made this experience may be mentioned Ludaemilia Elisabeth, the missionary K. K. Schwartz, and Ludwig Hofacker. (For notes on P. Gerhardt, see Vol. I, No. 157.)

316

Stricken, smitten, and afflicted.
—Th. Kelly.

PUBLISHED first in *Kelly's Hymns on Various Passages of Scripture,* first edition, 1804, Dublin. The melody was written by Ludv. Lindeman. It was composed for the hymn "Hjem jeg længes" (Landst. 479). (The biography of Kelly may be found in Vol. I, No. 83.)

317

O world, behold! upon the tree.
O Welt, sieh' hier dein Leben.
—P. GERHARDT.

THIS Passion hymn was printed for the first time in the 3rd edition of *Crüger's Praxis Pietatis Melica,* 1648. In contained 16 stanzas. Miss Winkworth's translation includes stanzas 1, 3-5, 12, 15, and 16. Gerhardt's hymn is of the same meter as "Nu hviler Mark og Enge" (L. H. No. 551, Now rest beneath night's shadow). In *The Lutheran Hymnary* the hymn has been set to the melody "O Fader vor i Himmerig" (see Vol. I, No. 97).—Stanzas 3-5 were among J. S. Bach's favorites and were frequently employed by him in his Passion music. (For notes on P. Gerhardt, see Vol. I, No. 157.)

318

Alas! and did my Savior bleed.
—I. WATTS.

HYMNS *and Spiritual Songs,* 1707 (also the edition of 1709), contained this hymn under the heading *Godly Sorrow Arising from the Sufferings of Christ.* The hymn was taken into use at

once and is still a favored hymn in many churches, especially in America. Originally it contained six stanzas, but the second stanza is commonly omitted. It was translated into Latin by Bingham.

The melody (St. Mary, Hackney, or Playford), is found in a Welsh *Metrical Psalter* by Archdeacon Prys, published in 1621 as a setting for the Second Psalm of David. The composer, Playford, employed it in his *Whole Book of Psalms,* 1677. In *Miller's Psalter,* published later (1790), it is called *An old German melody by Rathiel.*

319

Of my life the life, O Jesus!
Jesus er mit Liv i Live.—Landst. 339
Jesu, meines Lebens Leben.
—E. C. Homburg.

OF my life the life, O Jesus!" was published in *Homburg's Geistliche Lieder,* 2nd part, 1659. Schamelius says: "He composed this hymn in order to find comfort during adversities, and he lays especial stress upon *what* Jesus suffered and *why* He suffered; the suffering itself and its purpose and efficacy."

Ernst Christoph Homburg was born 1605 in Mühla, near Eisenach. He studied law and located in Naumburg, where he remained until his death, June 2, 1681. Homburg was highly esteemed as a poet. During the early part of his life he lived as a wordling, and his poetic productions from 1638 until 1653 are marked by this characteristic. In 1648 he was made a member of "The Fruitbearing

Society." But Homburg and his wife were both visited by sickness and reverses. Tribulation taught him to seek the Lord and to sing praises unto Him. And as trial and suffering aroused him to more sober thought, his inner spiritual life continually developed thru his experiences in the way of the cross. Thruout his life he was purged in the furnace of affliction. In the foreword to his songs, which were commonly written on Sundays, he says: "If anyone, thinking it strange that I am writing hymn poetry, should ask: 'Is Saul also among the prophets?' or scoffingly say, 'He follows the common custom of the world and sacrifices unto the world the most precious flower of his youth, but renders only the dry chaff of old age unto God,' then he shall know that I have been especially prompted to do this by reason of the heavy cross with which my good and faithful Lord has visited me. During all this time I have found my best comfort and strength in the Word of God. For the cross which is placed upon us teaches us to fear God, and spiritual struggle trains us to give heed to the Word. A Christian who has not endured the cross of tribulation is like unto a pupil who has not yet received his book of lessons, or a bride who has not yet been adorned with the bridal wreath. Our heavenly Father is such that He teaches us thru humiliation; unveils spiritual mysteries thru the chatisement of our flesh; makes us rejoice thru sorrow; brings us to life thru death." At first Homburg did not intend to have his hymns published, but he desired to use them for the strengthening of his own life in faith and trust and in order that he might,

in the privacy of his home, with heart and mouth sing praises unto God. But his friends induced him to have his hymns published. He did not consider the criteria of the world, but sang unto the glory of God, giving expression to his thoughts and sentiments in a most direct and simple form. He wrote 148 hymns which appeared under the title *Geistliche Lieder,* in two volumes, 1658-59.—The hymn was translated into Danish by Fr. Rostgaard; into English by R. Massie, 1857. (For notes on the melody, see Vol. I, No. 42.)

320

Near the cross was Mary weeping.
Naglet til et Kors paa Jorden.—Landst. 332.
Stabat mater dolorosa.

—H. Mills.

THIS is commonly accepted as the most pathetic of all the hymns from the Middle Ages. It belongs, possibly, to the 13th century. It was not written for liturgical use, but it soon became very widely known. It was used by the Flagellants during the middle of the 14th century. As they marched from town to town scourging each other they sang the "Stabat mater." During the 15th century, or somewhat earlier, it entered into a few of the missals in use. Not before 1727 was it incorporated into the *Missale Romanum.* It was commonly used in redactions containing ten stanzas, but more stanzas have been found. Our cento in *The Lutheran Hymnary* is made up of several revised and combined strophes. There are many such free

renderings of the original poem. The original hymn describes the Savior's mother in anguish beneath the cross. "Stabat mater" is based upon John 19:25; Luke 22:35; Zech. 13:6; 2 Cor. 4:10; Gal. 6:17. It is not definitely known who wrote this stirring poem, picturing to us the mother of Christ standing beneath the cross—this poem with its deep sincerity of feeling, its beautiful rhythm, and its melodious feminine rime. Jacopone di Benedetti (from Todi), who died in 1306, has commonly been mentioned as the probable author of this hymn. Pope Innocent III (1161-1216) and others have also been mentioned. It is not known that this form of verse was used earlier than 1150. The hymnologist Mone is of the opinion that the original poem was written by Pope Innocent III and later revised and enlarged by Jacopone.

Giacopone da Todi (Jacopo dei Beneditti, Jacobus de Benedictis, or Jacopone di Benedetti), commonly known as Jacopone, was born in the first half of the 13th century, in Todi, Umbria. He belonged to a noble family and, as a child of the world, he lived the life of an unbeliever, until his wife was killed in an accident at a theater. Then he withdrew from the world and joined the Franciscan order of monks and remained with them as a lay brother until his death. In his poems he attacked the clergy on account of their corrupt practices, and also fell into a conflict with Pope Boniface VIII, whom he violently censured for his ungodly and immoral life. The result was that Jacopone was cast into prison, but he wrote poems in his dungeon, as tho nothing had happened.

In all he wrote 211 songs in seven books in the Italian language. His fervent emotional nature was given expression in such a manner that many thought him insane. He found his greatest blessing in his love of God, and concerning this love of God he says: "Altho I cannot be absolutely sure that I abide in love, yet I have good assurance in this, for example: I pray the Lord for some gift and He does not grant my wish, and yet I love Him more than before, or : He sends me the very opposite of that which I prayed for, and yet I love Him with twice my former love. Likewise I have the following testimony concerning love for my neighbor, that if he offend me, I do not love him less; for if my love for him should thus diminish, it would indicate that I formerly loved only myself and not my neighbor." When Pope Boniface VIII died, in 1303, Jacopone was released from prison. But his years were numbered. During his last illness he nourished a desire that one of his intimate friends, now living at a considerable distance, should administer to him the sacrament. His wish was realized, when his friend unexpectedly came to visit him. He partook of the Holy Supper with fervent devotion and joy and exhorted his brethren to a holy life, and with eyes and hands lifted up toward heaven, he exclaimed: "Lord, into Thy Hands I commend my spirit!" Thus on Christmas Eve, 1306, he entered into the joy of his Lord. All who were present believed that it was not the illness, but his love of God that carried him off. (Skaar.)—The oldest Danish translation of "Stabat

mater" dates from the Middle Ages; first three lines thus:

Hoss korssens tree,
mz sorg oc wee,
stood christi moder,
med graadzens floder,
hennes søn paa korssyt hengde.

In 1777 it was revised into current Danish by B. G. Sporon: "Naglet til et Kors paa Jorden." With a few changes this was employed by Landstad.—"Stabat mater" has been set to music by great composers, such as Palestrina, Pergolesi, Haydn, Rossini, Dvorak, etc.

321

Beneath the cross of Jesus.

—Elizabeth C. Clephane.

THIS and a few other hymns were written a short time before Elizabeth Clephane passed out of this life into eternity. Her hymns are filled with intense love for the Savior, and they give pointed expression to the longing of the soul and the eternal hope of the Christian. "Beneath the cross of Jesus" was printed, 1872, in *The Family Treasury,* together with a few other hymns under the title *Breathings on the Border.* Among her other productions may be mentioned the famous Gospel Hymn, "There were ninety and nine that safely lay," which became very popular and was extensively used at the revival meetings conducted by Moody and Sankey.—The melody (St. Christopher)

is by F. C. Maker, composer of songs, born 1844, in England.

Elizabeth Cecilia Clephane, daughter of Andrew Clephane, who was the sheriff of Fife, was born June 18, 1830, in Edinburgh, and died February 18, 1869.

In publishing the first of Miss Clephane's songs in *The Family Treasury,* Rev. W. Arnot of Edinburgh thus introduced them: "These lines express the experiences, the hopes and the longings of a young Christian lately released. Written on the very edge of this life with the better land fully in view thru faith, they seem to us footsteps printed on the sands of time where these sands touch the ocean of Eternity. These footprints of one whom the Good Shepherd led thru the wilderness into rest may, with God's blessing, contribute to comfort and direct succeeding pilgrims."

322

O darkest woe! Ye tears, forth flow.
O Hjertens Ve, Og Sorg at se.—Landst. 336.
O Traurigkeit! O Hertzeleid.

—J. Rist.

HIMMLISCHE *LIEDER,* Lüneburg, 1641, contained this hymn of eight stanzas under the heading *Klägliches Grablied über die trauriche Begräbnisz Jesu Christi, am stillen Freitag zu singen.* The author gives the following explanation: "The first stanza of this funeral hymn together with its touching melody came into my possession by chance. It appealed to me very much and, since I

could not obtain the remaining stanzas, I have added the seven stanzas as they are found here." The first stanza appeared in a Roman Catholic hymn (containing seven stanzas), published in the *Würtzburg Hymn Book,* 1628.—Rist's hymn with its classical melody became very popular thruout Germany and has entered into most of the hymn books in common use. The English translation by Miss C. Winkworth dates from 1863 and contains stanzas 1, 3-5, 7, and 8. This has been employed in *The Lutheran Hymnary.* The first translation into Scandinavian was rendered by B. K. Aegidius. A later Norwegian rendering, with a ninth stanza added, was made by Landstad. (For notes on J. Rist, see Vol. I, No. 148.) "The popularity of this hymn was greatly aided by the plaintive melody which appeared with the original hymn in 1628" (J. Mearns).

323

Sweet the moments, rich in blessing.

—W. Shirley.

A GOOD Friday hymn with the first line, "While my Jesus I'm possessing," was published 1757 in *The Kendal Hymn Book,* edited by J. Allen. The original hymn did not gain great favor, but twenty-four of the lines were rewritten by W. Shirley and passed into the *Countess of Huntingdon's Collection of Hymns,* 1770, under the heading *Sweet the Moments, rich in Blessing.* With a few changes this hymn has found a place in many leading hymn-books, as *The Hymnary, Hymns Ancient*

and Modern, and many others. It has been translated into many languages. There are three Latin versions. The melody (Brocklesbury) was composed by Mrs. Charlotte A. Barnard (1830-1869).

Hon. Walter Shirley, grandson of the first Earl Ferrers, was born in 1725. Ordained in 1749, he was for some time rector of Loughrea, County of Galway, Ireland. He was a cousin of the Countess of Huntingdon, and assisted her in the selection of hymns for use in the chapels of her connection. He died April 7, 1786. (H. A. & M.)

324

The strife is o'er, the battle done!
Finita jam sunt praelia.
—From the Latin.

THE author of this hymn is unknown. The earliest edition is found in *Symphonia Sirenum,* Cologne, 1695. It was also printed in *Hymnodia Sacra,* Münster, 1753. Dr. Neale is of the opinion that this hymn dates from the 12th century. The original contains five stanzas with a double "Hallelujah" prefixed:

Alleluia! Alleluia!
Finita jam sunt praelia;
Est parta jam victoria;
Gaudeamus et canamus:
Alleluia!

The Lutheran Hymnary has adopted the translation made in 1859 by Francis Pott (b. 1832, England; educated at Oxford; served as minister in various places). Pott's rendering is commonly considered the best English version. It was

published in 1861 in *Hymns fitted to the Order of Common Prayer.* The first English translation, "Finished is the battle now," was rendered by J. M. Neale in 1851. The melody (Victory) was arranged by W. H. Monk (see Vol. I, No. 55). It is based upon *Palestrina's Magnificat Tertii Toni,* 1591, and was prepared for the first edition of *Hymns Ancient and Modern.*

Giovanni Pierluigi da Palestrina (the latter name from his native city) was born 1525 or 1526 and died in 1594. He ranks as the foremost composer of the Catholic Church. He began as organist and musical director in his native town, but was soon called to Rome, where he was appointed composer to the Pontifical Chapel and Maestro of St. Peter's. He filled many other engagements as composer, concert-master, conductor, and director in study. Palestrina's works mark the culmination of the era of strict, simple contrapuntal composition, and brought this form of composition into its proper place as a means of expression and not as an end in itself. His complete works have been published in 33 volumes, containing 99 masses, 139 motets, and other compositions almost without number.

325

Like the golden sun ascending.
Som den gyldne Sol frembryder.—Landst. 346.
—Th. Kingo.

I KNOW that my Redeemer liveth" (Job 19:25). First published in *En Ny Kirke-Psalmebog (Vinterparten)*, 1689. It was later included in *Kingo's Salmebog* with a few minor changes. Com-

pare the seventh stanza with Rom. 1:4, 6:5, and I Cor. 15:14 ff. The eighth stanza is often used at burials, and the last two stanzas are often sung as the closing hymn for the Sunday service. One hymnologist says: "Kingo is actually in love with the sun. Light is his proper element." For that reason, also, his Easter songs are his most inspiring festival hymns. He is pre-eminently the Easter poet. "Like the golden sun ascending" is possibly his best production. Here his notes ring out loud and clear like the chiming peals of deep toned, resonant church bells, and his rejoicing in the glorious hope of Resurrection is hardly equaled by any other poet. Tho the English translation is quite successful it is hardly equal to the original. Skaar says that the eighth stanza may be compared with the words of Luther: "Tho I should die and a bear devour my head, and a fish my inward parts, or a wolf my hand, yea, tho I should be torn in a thousand pieces, yet I know that I shall have eternal life. I have laid hold on Thee, O Christ; Thou art my life, and it is the Father's will that all who believe on Thee shall be raised up from the dead and have eternal life. Let come what may, the block or the stake!" The present English translation was rendered by the Rev. G. T. Rygh, 1908. (For biography of Kingo and notes on the melody, see Vol. I, No. 37.)

326

Hallelujah! Jesus lives.
Hallelujah, Christus lebt.

—C. B. Garve.

THIS hymn appeared first in *Christliche Gesänge,* Görlitz, 1825. It contained eight stanzas. The present translation was rendered by Miss Jane Borthwick, and was published in her *Hymns from the Land of Luther,* 4th series, 1862. In our version stanzas 4 and 6 have been omitted. (Regarding the melody, see Vol. I, No. 22. For notes on Garve, same volume, No. 136.)

327

The day of resurrection.

Ἀναστάσεως ἡμέρα.

—JOHN OF DAMASCUS.

THIS is the first of eight odes or songs contained in the great hymn known as *The golden Canon for Easter,* by John of Damascus. The hymn was presumably written about the middle of the 8th century, as John of Damascus died about 780. Neale calls this hymn "The glorious old hymn of victory." A later hymnologist, however, is of the opinion that this title belongs to another Greek hymn (Christ has risen from the dead). The present "ode" was first published as a church hymn in *The Parish Hymn Book,* 1863, and it has continued to grow in favor. It was rendered into English in 1862 by John M. Neale.

John of Damascus, or John the Damascene, was born in Damascus near the beginning of the 8th century. He was the last of the Greek Church Fathers and, according to Neale, he was also the greatest of the Greek hymn writers. Rudelbach says: "Throughout the Greek Church he was acknowl-

edged as the foremost writer of sacred poetry; his hymns were likened to the sweet music of the lyre and the joyful notes of the song of the nightingale." Together with his foster-brother, Cosmas, he was educated in Damascus and dwelt there several years. He was employed in several high offices of the state. Later on he gave away all his property and, together with Cosmas, retired to the cloister of St. Sabas, between Jerusalem and the Dead Sea. John of Damascus was highly recognized in the church for his great festival odes and other hymns. He was otherwise known as the ablest opponent of the so-called Iconoclasts (Image-destroyers). His appeal to legendary history and appreciation of the beautiful; to the intimate connection between the visible image and the invisible things of the spirit revealed to believers, furnished him with powerful weapons for the attack. He says: "I am too poor to possess books. I come to the church filled with wordly thoughts, and the glowing colors soothe me like a scene in the flower garden. Imperceptibly the glory of God takes possession of my soul. I see the exalted place and the crown of the martyrs, and I feel a holy and burning desire to emulate them. I kneel down, in the martyr I worship God and accept salvation. The Lord called His disciples blessed for what they had heard and seen, and thru the picture (image) we share in the same blessedness."

From the story of his youth the following incident is related: "The father of the Damascene was a lawyer and judge. One day he met a monk who had been taken prisoner by pirates at sea. He was

doomed to die and stood weeping pleading for his life. When the judge ridiculed him for weeping, the monk answered: 'I do not weep because I fear for my life, but I weep at the thought of the enormous mountain of learning which must perish with me,' and he counted upon his fingers all the sciences which he had mastered. The judge was deeply moved, secured his release and entrusted to him the tutorship of his son." In his later years John of Damascus served in the church of Jerusalem. His hymns, especially those written for the Easter Festival, the Ascension, and the St. Thomas Festival, had far-reaching influence upon the hymn writing of the Greek Church. Hymns connected with the name John Arklas have also been ascribed to John of Damascus. He has been called the "Thomas Aquinas of the Orient."—It might be of interest to give an account of the incident which brought forth the present Easter hymn, the subject of this sketch. The scene is laid in Athens, Easter Eve. The midnight hour is drawing near. The archbishop and the priests, together with the king and the queen, come out from the church and ascend a large platform from which they may be seen by the crowd. The people stand round about in silent expectation, reverently holding their torches which are ready to be lighted. A muffled song of the monks is heard from a distance. The firing of a cannon announces the midnight hour. The old archbishop raises the cross toward the heavens and with a powerful and jubilant voice he exclaims: "Christos anesti" (Christ is arisen). The silence is broken by the triumphant shout of joy coming from the multitudes who re-

peat the grand message: "Christ is risen! Easter Morn is breaking, darkness fades away." In a moment thousands of torches are lighted as by a magic stroke and the light is reflected from the many faces beaming with enthusiastic joy. The air is filled with the playing of instruments, the roll of drums and the roaring of cannons. The people shake hands and embrace each other. From the olive groves the rockets shoot up towards the sky. Christ is risen! He has conquered death, trampled it under foot, and by the power of His resurrection all the faithful, whose bodies are in their graves, shall arise unto eternal life. Thus the hymn of the priests, re-echoed by the multitudes, rings out exultingly with an impassionate spirit, which only the true Easter joy can create.

328

Come, ye faithful, raise the strain.

Ἀγωμεν ταὐτὲς λαοι

—John of Damascus.

THIS hymn is the first ode found in the so-called *Pentecostarium.* It was written by John of Damascus for the St. Thomas festival. Its Biblical basis is Exodus 2:15: "Now when Pharaoh heard this thing, he sought to slay Moses. But Moses fled from the face of Pharaoh, and dwelt in the land of Midian: and he sat down by a well." In all the English versions it is commonly employed as an Easter hymn. The first half of the original was rendered into English by Neale for his *Hymns of the Eastern Church.*

329

He is arisen! Glorious word!
Han er opstanden! Store Bud!—Landst. 350.

—Birgitte C. Boye.

TO be sung before the reading of the Gospel from the pulpit, from Easter until Ascension Sunday. "Han er opstanden! Store Bud!" was first published in *Guldberg's Hymn Book* of 1778. —The translation into English was rendered by G. T. Rygh, 1909. The melody is by Philipp Nicolai for his hymn, "Wie schön leuchtet der Morgenstern" (The Morning Star upon us gleams, L. H. No. 220), 1599. (For notes on Philipp Nicolai, see No. 220 of the present volume. Biography of Birgitte C. Boye is found in Vol. I, No. 183.)

330

Christ Jesus lay in death's strong bands.
Den Herre Krist i Dødsens Baand.—Landst. 342.
Christ lag in todes banden.

—M. Luther.

THIS Easter hymn was composed in 1524. It seems to be based upon an old spiritual folk song, as the heading indicates: *Der Ostergesang: Christ ist erstanden, gebeszert.* The stanza from this folk-song is as follows:

Christ ist erstanden
von der marter aller,
Des schüll wir allen fro sein,
Christ scholl vnser trost sein.

Kyrioleis.
Alleluia, alleluia, alleluia,
des schüll wir allen fro sein,
Christ scholl vnser trost sein.
Kyrioleis.

Besides this hymn it seems that Luther has had before him a "sequence" from the 11th century:

Victimae paschali
laudes immolent Christiani.
2. Agnus redemit oves,
Christus innocens patri
reconciliavit
peccatores.
3. Mors et vita duello
conflixere mirando,
dux vitae mortuus
regnat vivus.

Luther emphasized the third strophe: Death and life met in a terrible conflict. The Prince of Life, tho dead, lives and reigns. Luther also, in one of his sermons, refers to this strophe and gives the following comment upon it: "It is not possible to determine who wrote this hymn, but the author must have possessed deep spiritual insight, judging by the descriptive power and skill with which he portrays this struggle; death assailing life, the devil also wishing to destroy it; and Life, which is our Lord Jesus Christ, permitted itself to be slain; but Death made a grievous mistake, because Life in this person was eternal. But Death does not realize this; does not observe the eternal force and divine power hidden in the mortal body of this person. Death

has misreckoned, it has outraged a person who cannot die, but who nevertheless dies. For, altho the human nature in Christ really and truly died, the divine nature in Him was immortal, yet, during His suffering and death, it remained hidden in Him and —as the ancient church fathers said—it remained covered and did not shine forth or make itself known in order that the human might die. Here Death has done all it could do; it could not accomplish any more. But since this person, according to His divine nature, is perpetual life and can not remain in death, He arises again and tramples death and sin and the devil under foot and reigns thereafter in a new and eternal life against which neither sin, death, nor devils can prevail. This is a most wonderful sermon, never before heard in the world. Our understanding cannot grasp it, but we must accept it in faith: that Christ lives and yet dies upon Calvary, but dies in such a manner that life nevertheless reigns in Him, and that death must itself die in Him and thereby lose its power. This is proclaimed for our comfort in order that we might believe and teach that death has now lost its power over us. Here we have, God be praised, a Man whom death assails and slays like all other men, but as it slays Him, death must itself die and be swallowed up; while on the other hand the Lamb that was slain, namely, Christ, lives to all eternity." (Is. 25:8. Luther's Haus-Postille.)

The fourth stanza of this hymn has brought comfort and cheer to many dying Christians. A story is told of a pious Christian woman living in Holstein about the year 1780. As she lay upon her deathbed,

her pastor, visiting her for the last time, spoke to her concerning her spiritual condition and suggested that they sing the hymn, "Christ Jesus lay in death's strong bands." She followed softly. But on coming to the words, "An empty form alone remains; His sting is lost forever," she raised herself in the bed, repeated the words in a low voice, but with beaming countenance, and straightway her soul was lifted to the bosom of her Savior.—When the court preacher, Hedinger (d. 1704), was cast upon the sick bed, he requested one of his friends, during a visit, to read Luther's Easter hymn. As the words were read: "An empty form alone remains," his friend remarked: "Therefore, merely a semblance of death, no real death any more." But Hedinger exclaimed: "No, not a 'semblance,' 'An empty form—an empty form alone remains.'" Luther's famous Easter hymn has by many been ranked with his "A mighty fortress is our God" (L. H. 270). Coverdale rendered it into English in 1539. There are in all 18 English translations. The translation in L. H. of st. 1, 4, 6, 7 is by R. Massie, 1854. The melody, which dates from the Middle Ages, was evidently worked over by Johann Walther, based upon the old version, "Christ ist erstanden." It was first printed in the *Erfurt Enchiridion,* 1524.

* * *

The original "Christ ist erstanden" entered into the Latin liturgy used at services during the Middle Ages as a so-called "leise" (Kyrie eleison). As previously noted, however, it did not originate in the Latin but came into use first as a German stanza.

It is not likely that the original was written later than the 12th century, since the author of a 13th century MS. refers to it by merely citing the first line, taking for granted that the hymn was universally known. It was one of the most popular sequences and was included in all the major Latin plenaries and agendas from the century preceding the Reformation. It was used at the Catholic services thruout Germany. It was sung not only during services but also upon other occasions, as pilgrimages, processionals, Passion plays, and at private gatherings. An Augustinian monk relates from an Easter banquet given at the castle of Giebiechenstein, near Halle: "The host, the Margrave of Brandenburg, exclaimed: 'Welcome, my dear abbot, let us go and wash ourselves before the meal!' And when we were all washed the courtiers began to sing this stanza in German:

Christ ist uferstanden
von der todes banden;
des wollen wir alle fro sein,
Gott will unser trost sein.
Kyrieleisen!

When they had sung this three times, they sat down to the banquet."—But the stanza has also been used as a hymn of victory in war. When the German Order of Knights, in July, 1410, after a fierce battle with the Polish army, succeeded in routing the enemy, this stanza was sung as a song of triumph upon the field of battle. During the Catholic Middle Period, this hymn was without doubt quite commonly used also in Denmark and Norway. This ap-

pears clearly from the index printed in *Hans Thomissøn's Hymn Book.* This index bears the heading, "De gamle Sange som har været brugt i Pavedömmet" (the old songs which have been used during the reign of Papacy). Among these he also mentions "Christ stod op aff døde" (Christ ist erstanden). In *Geistliche Lieder,* Erfurt, 1531, two stanzas have been added. Hans Thomissøn employed only the one stanza, but Grundtvig and Landstad, following Kingo, have adopted the hymn of three stanzas, and both of their versions are included in *Landstad's Hymn Book* (343, 344).

331

Jesus lives! thy terrors now.
Jesus lebt, mit ihm auch ich.

—C. F. GELLERT.

AS first published in the author's *Geistliche Oden und Lieder,* Leipzig, 1757, it contained six stanzas under the title *Easter Hymn.* This is one of Gellert's most beautiful hymns. It is based on John 14:19: "Yet a little while, and the world seeth me no more: but ye see me: because I live, ye shall live also." It has many characteristics in common with the hymn, "Jesus Christ, my sure defense" (L. H. 509), also the same melody, but is in fact original thruout. It is found in a large number of German hymn books and is also extensively used in the English language. It is sometimes used as a funeral hymn. The present English translation was rendered by Miss Frances E. Cox, 1841. (For biography of Gellert, see Vol. I, No. 102. For notes on the melody, see No. 223 of the present volume.)

332

I know that my Redeemer lives.
Ich weiss dasz mein Erlöser lebt.

—P. GERHARDT.

DR. G. H. GÖTZE states in *A Few Facts concerning the blessed Paul Gerhardt's Geistreiche Haus- und Kirchen-Lieder,* Lübeck, 1725, that this hymn was first published in *J. G. Ebeling's Geistliche Andachten,* 1667. Originally it contained nine stanzas. The present translation includes stanzas 1, 3, 7-9 of the original and was rendered by J. Oxenford for *Lays of the Sanctuary,* 1859. The background of the hymn is the confession of Job (19:25-27) and is well adapted to be sung for dying persons, or for use at funerals, as will be seen from the words of the text: "For I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth: And tho after my skin worms destroy this body, yet in my flesh shall I see God: Whom I shall see for myself and mine eyes shall behold, and not another: tho my reins be consumed within me." (Notes on the melody may be found in Vol. I, No. 98, and the biography of Paul Gerhardt, same volume, No. 157.)

333

Abide with us, the day is waning.
Bliv hos os, Mester, Dagen helder!—Landst. 361.

—C. J. BOYE.

BASED upon the Gospel lesson for Easter Monday, Luke 24:13-35. It was published in *Aandelige Digte og Sange* by C. J. Boye, Copenhagen, 1834.

Caspar Johannes Boye was born 1791, in Kongsberg, Norway, and was the son of the rector, Engelbrecht Boye. At the University of Copenhagen he studied both law and theology. He became a teacher and later served as a pastor in Denmark, and was finally appointed preacher for the Garrison Church of Copenhagen. Here he died in 1853. Boye also produced a number of dramas. During his ministry he wrote many hymns which rank among the better productions in hymn literature. Among these may be mentioned "Saa vidt som Solens Straaler stige" (Landst. 179). (For notes on the melody, see No. 230.)

334

Christ the Lord is risen again.
Christus ist erstanden.

—M. Weisse.

AND I heard as it were the voice of a great multitude, and as the voice of many waters, and as the voice of mighty thunderings, saying, Alleluia: for the Lord God omnipotent reigneth" (Rev. 19:6).

"Christus ist erstanden," in the present version, was published 1531 in the first hymn book of the Moravian Church: *Ein New Gesengbuchlen.* The translation adopted for *The Lutheran Hymnary* was rendered by Miss Winkworth, 1858. The melody (Easter Hymn) appeared first in a small anonymous

hymn book, *Lyra Davidica,* published 1808. In the preface to this book the hope is expressed that the melodies written in more free meter and rhythm might also be found useful. As an example of this type, the present melody was employed. In this collection there are also found translations from the German set to the so-called "rhythmic" melodies: "Wake, awake" (L. H. 508); "A mighty fortress is our God" (L. H. 270); "The Morning Star" (L. H. 220); "Now sing we, now rejoice" (In dulci jubilo, L. H. 199).

Michael Weisse was born in Neisse in Silesia about 1480. He took priests' orders and was for a time a monk at Breslau. Later he embraced the Evangelical faith and joined the Bohemian Brethren. He founded a congregation at Landskron in Bohemia, another at Fulnek in Moravia. In 1531 he published a hymn book containing 155 hymns, all apparently either his own translations from the Czech language or originals by himself. (See Vol. III, No. 594.)

335

Ere yet the dawn hath filled the skies.
Frühmorgens da die Sonn aufgeht.

—J. Heermann.

THIS hymn was first published in *Devoti Musica Cordis,* 1630. 19 stanzas. The present English translation of st. 1, 12, 15, 16, 18, 19 was made by Miss Winkworth, 1858. The melody has been mentioned in Vol. I, No. 184. (For biography of Heermann, see No. 221.)

336

O risen Lord! O conquering King!
O auferstandner Sieges-fürst.

—J. H. Böhmer.

FREYLINGHAUSEN'S *Geistreiches Gesangbuch* of 1704 contained this German hymn of 14 stanzas. The translation by Miss Winkworth contains stanzas 1, 4-6, 13, and 14. It was published in Miss *Winkworth's Lyra Germanica,* 1858. In her version printed in *Chorale Book of England,* 1863, stanzas 4 and 14 also are omitted. The hymn was translated into Danish by H. A. Brorson for his *Psalmer og aandelige Sange*: "Du er, opstandne Seiershelt, Opstandelsen og Livet."

Just Henning Böhmer was born January 29, 1674, in Hannover, where his father was employed as a lawyer. He studied law in Jena. In 1697 he came to Halle, where he was appointed "professor extraordinary" in 1701. Upon receiving his doctor's degree he was made "ordinary" professor in 1711. In 1731 he was made director of the university, and in 1743 was appointed chancellor for the Duchy of Magdeburg. In this manner he was promoted time and again, but always maintained a humble spirit, giving glory to God alone. One of his most famous works is the treatise on church polity, entitled *Jus ecclesiasticum Protestantium.* On August 8, 1749, he was suddenly stricken with illness while conducting a class lecture. He cut short his lecture, took leave of his audience, and died on the twenty-third of the same month. At his funeral service the sermon was preached on Psalm 71:17-

18. Böhmer has written several hymns, among which may be mentioned 430 in Landstad's, "O Helligaand, o søde Trøst." (Skaar.)

337

Faith is a living power from heaven.
Der Glaub' ist ein lebend'ge Kraft.

—P. Herbert.

O CHRISTENMENSCH, merk wie sich's hält." Thus began the original hymn of 18 verses, published by Wackernagel. A cento of this hymn is found in *Versuch,* written by the hymnologist Bunsen. Here the hymn begins with the third stanza, which has been changed to "Der Glaub' ist ein lebend'ge Kraft." This cento contains stanzas 3, 8, 11, 12, 16, and 18 of the original. This was translated by Miss Winkworth for her *Lyra Germanica,* 1858, and later published also in her *Chorale Book for England,* 1863. Bunsen characterizes this hymn as "a beautiful confession of true faith."—The melody (Breslau) is first found in *Hymnodus Sacer,* a collection of twelve hymns published by Christian Galb, 1625.—It was later included in *J. Clauder's Psalmodia Nova.* Joseph Clauder, sometimes called Claudero, was the compiler of this work, which appeared in Leipzig, 1630.—This beautiful church-tune is used by Mendelssohn, arranged for quartet and chorus, in his oratorio *St. Paul.*

Petrus Herbert was very likely born at Fulnek in Moravia. In 1562 he was ordained pastor of a congregation of Bohemian-Moravian Brethren, and was soon made a member of the church council in

his church. He was tendered many positions of trust. He was sent as the representative of his church to the conference with Calvin and later to Duke Christopher of Württemberg, to make arrangements concerning the placing of young Bohemian and Moravian students at the School of Tübingen. He was also a member of the delegation sent to Vienna to present before Emperor Maximilian II the revised confession of the Moravian Church and their new German hymn book, *Kirchengeseng.* This hymn book contained 92 of Herbert's hymns. It was published in 1566, and Herbert himself was one of the chief editors. A later edition, 1639, contains 104 of his hymns. His hymns are praised very highly. No. 90 in *Landstad's Hymn Book* is by Petrus Herbert. Herbert died, while yet a comparatively young man, in Eibenschütz, 1571.

338

I will leave my Jesus never!
Meinen Jesum lass ich nicht.

—Chr. Keimann.

THIS hymn was first published in *A. Hammerschmidt's Fest-, Bus- und Danklieder,* Zittau and Leipzig, 1658. It is written as an acrostic upon the last words of Duke George I of Saxony: "Meinen Jesus lass ich nicht." The original has six stanzas. In the last stanza the lines begin with the letters J. G. C. Z. S. (Johann Georg, Churfürst zu Sachsen), and the sixth line repeats the motto of the duke. In writing this hymn the author seems to have had in mind the words of Jacob in Genesis

32:26: "And he said, I will not let Thee go, except Thou bless me." In the present version the third stanza of the original has been omitted. The translation is by an unknown hand and appeared first in 1868.

Christian Keimann was born February 27, 1607, in Pankratz, Bohemia, where his father served as a minister. In 1627 he began his studies at the University of Wittenberg, receiving his master's degree in 1634. The same year he was appointed associate director of the gymnasium of Zittau, and in 1638 was promoted to the position of director. He died in Zittau, 1662. Keimann was a prominent teacher and author, especially of scholastic writings. His hymns, about 13 in number, are among the best of his time; they breathe a firm conviction of faith; they are churchly; they are an expression of sound Christian experience and are characterized by exceptional poetic beauty. The melody was composed by James Tilleard (b. England, 1827, —d. 1876). A second melody by H. Pope has been taken from a Swedish book of chorales, where it was set to J. O. Wallin's hymn: "Stilla jag paa dig vill akta."

339

Thou art the Way; to Thee alone.

—G. W. Doane.

PUBLISHED first in *Doane's Songs by the Way,* 1824. By many it is considered to be of the highest rank among American hymns; and it has found a place in the leading hymn books of Eng-

land, where it is used very extensively. The text is evidently John 14:6: "I am the Way, the Truth, and the Life." The melody (Normanton) is of German origin.

George Washington Doane, D.D., was born May 27, 1799, in Trenton, N. J. He was educated at Union College, New York state. Being ordained in 1821, he became assistant pastor of Trinity Church, New York, until 1824; the same year, professor at Trinity College, Hartford, Connecticut; rector of Trinity Church, Boston, 1828; bishop of New Jersey, 1832. He founded St. Mary's Hall, Burlington, 1837, and Burlington College, Burlington, 1846. Doane died in 1859. He possessed a talented, cultured, energetic, and warmhearted personality. He was one of the great leaders in the Episcopal Church of his time. In 1824 he published *Songs by the Way,* an excellent little collection of hymns, which appeared later in several enlarged editions. Doane's complete works were published 1860, in four volumes. *Songs by the Way* (1824) contains many very good hymns. The two hymns commonly considered the best in this collection are "Softly now the light of day" (L. H. 561) and the present hymn.

340

How firm a foundation, ye saints of the Lord.

—KEEN.

THIS hymn appeared in *Rippon's Selection,* 1787, in seven stanzas entitled *Exceeding Great and Precious Promises.* The authorship of this hymn has been the subject of much enquiry. Rippon's

original signature was "K—." This "K—" has in later hymn books been extended into "Kirkham," "Keen," and "George Keith." In *Fletcher's Collection,* 1822, the "K—" of Rippon is extended into "Kn," and in the edition of 1835 it is still further extended to "Keen"; and so it remains. In the index of the *Names of such Authors of the Hymns as are known,* the name "Keen" with the abbreviation "Kn," is also given. Taking all the facts into account, "we are justified in concluding that the ascription to this hymn must be that of an unknown person of the name of Keen" (J. Julian). (For notes on the melody, see No. 195 of the present volume.)

341

O Sing with exultation.

Om Salighed og Glæde.—Landst. 365.

—A. C. Arrebo.

BASED on the 118th Psalm. Verse 1 is based on Ps. 118:15-16: "The voice of rejoicing and salvation is in the tabernacles of the righteous: the right hand of the Lord doeth valiantly.

"The right hand of the Lord is exalted: the right hand of the Lord doeth valiantly."

Verse 2 is based upon Ps. 118:17-18: "I shall not die, but live, and declare the works of the Lord. The Lord hath chastened me sore: but He hath not given me over unto death."

Verse 3, upon Ps. 118:22-23: "The stone which the builders refused is become the head stone of the corner. This is the Lord's doing: it is marvelous in our eyes."

Verse 4, Ps. 118:26, 28, 29. "Blessed be He that cometh in the name of the Lord: we have blessed you out of the house of the Lord. Thou art my God and I will praise Thee: Thou art my God and I will exalt Thee. O give thanks unto the Lord, for He is good: for His mercy endureth forever."

This hymn appeared about 1623 in *Arrebo's Dong David's Psalter,* containing 7 verses. It was revised and shortened by Landstad. The English translation was made by Carl Døving, 1907.

Anders Christensen Arrebo was born June 2nd, 1587, at Æreskøbing, where his father was pastor. Nothing is known about his early childhood and school days. We can infer that he possessed unusual gifts and ability from the fact that he became the palace chaplain in Copenhagen at the age of 21. In 1610 he took the master's degree and became palace chaplain in 1613 at Frederiksborg, and then called as parish pastor to Nicolai church in Copenhagen in 1616. He did not remain here long, however, since he was called as bishop in March, 1618, to the diocese of Trondhjem. He was now 31 years old. Young and spirited as he was, he did not guide his actions into proper channels. He was very careless in his speech and life, and because he had a bitter enemy in a Danish official, who lay in wait for him and placed the worst construction on all he did, a complaint was started against him and he was accordingly removed from office in Bergen, 1622. He settled in Malmö, and the following year rendered the preparation of David's Psalms, which, no doubt, were mostly composed in Norway, where the greatest number of them were circulated.

Kong Davids Psalmer sangvis udsat appeared in 1623 and is dedicated to the higher and lower clergy of Norway, to whom he wanted to extend a token of thankfulness for brotherly favor and fellowship as well as for other benefits.

The second edition of this work appeared in 1627, the third in 1650, the fourth in 1664, and the fifth about 1673.

In 1626 he was called as parish pastor to Vordingborg, where he labored until his death, in 1637. He was honored and loved by his congregation.

His tombstone bears the inscription found in Rom. 8:33, 34. While he was pastor in Vordingborg, he completed another great work entitled *Hexaemeron,* i. e., the world's first week, six days of splendid and mighty deeds. This was a free rendering of a work by the French poet Bartas, a poem about the same theme. This appeared first in 1661.

Both of these made him an object of great admiration among his contemporaries. It should be remembered that Arrebo paved the way for later hymn writers. Without him, Kingo and other contemporaries would hardly have reached the point they actually did. The later ages that have benefited by his great contributions have not without ground referred to him as, "The father of Danish poetry." He was the first to submit the Danish language to an artistic usage. Concerning his works Rudelbach says: "Arrebo strived to express every spiritual thought and word, as well as every original tone of the hymns. This renders his work of the highest value. No one since Luther who has sought to appropriate David's and Asaph's

words and meanings has attained to the rank of Arrebo." (Melody, Vol. I, No. 162.)

342

Why, my soul, thus trembling ever?
Warum sollt ich mich denn grämen?

—P. GERHARDT.

BASED upon Psalm 73:23: "Nevertheless I am continually with Thee: Thou hast holden me by my right hand."

This hymn was first published in *Crüger-Runge's Gesangbuch,* 1653, later in *Crüger's Praxis Pietatis Melica,* 1656, and other editions. This is one of Gerhardt's most beautiful hymns. During the Salzburg emigration thru Schwaben, this hymn was a source of great comfort to the people in their privations. Friederich Wilhelm of Prussia, during his last moments, in May, 1740, found consolation and encouragement in the words of this hymn. Paul Gerhardt himself recited the words of the fourth stanza of our version, when he lay upon his death bed. The present English translation was rendered by Angelo A. Benson, 1862. It contains stanzas 1, 4, 7, 8, 11, and 12 of the original. A Danish translation, "Hvorfor skulde jeg mig græmme?" found a place in *Evangelisk-Christelig Salmebog* (No. 103). (For notes on the melody, see Vol. I, No. 177. The biography of Gerhardt may be found under No. 157 of the same volume.) Johann Georg Ebeling, composer of the melody, was born ca. 1620 (not 1637, as stated in Volume I, No. 177).

343

In heavenly love abiding.

—Anna L. Waring.

HYMNS and Meditations, published in 1850, brought this beautiful hymn by Anna L. Waring. The melody has been arranged especially for *The Lutheran Hymnary* from Mendelssohn's setting. (For notes on Anna Waring, see No. 256.)

344

Whene'er we contemplate the grace.
O Tage wahrer Seligkeit.

—Chr. Gregor.

GESANGBUCH Zum Gebrauch der Evangelischen Brüder Gemeinden, edited by Christian Gregor in 1778, contained this hymn of six stanzas, of which our version has only three. The translation of stanzas 4-6 has been taken from the *Moravian Hymn Book* of 1801. (For notes on the melody, see No. 269.)

Christian Gregor was born January 1, 1723, in the town of Dirsdorf, Silesia. At the age of nineteen he came to Herrnhut, where he joined the congregation of the Moravian Brethren. At first he served as music director and teacher, and later became connected with the financial organization of his church, until he was ordained to the office of deacon in 1756. In 1767 he was made presbyter, and in 1789 was promoted to bishop. Since 1764 he had been a member of the church council. After a di-

rector's meeting in Herrnhut, Nov. 6, 1801, he was stricken with heart failure upon his return and died the same day. Christian Gregor was highly respected and loved. Deepfelt sincerity and humility characterized all his actions. He was a hymn writer of rank. His hymns are permeated with a childlike love for the Savior. He was also an able musician and a noted organ player. In 1784 he published a book of melodies for the above mentioned collection of hymns. He composed a number of melodies for this publication.

345

The Lord my faithful shepherd is.
Herren han er min Hyrde god.—Landst. 374.
—A. C. ARREBO.

THE Lord is my Shepherd" (Psalm 23). This hymn was published in *Arrebo's Kong David's Psalter,* 1623. This is the first one of Arrebo's hymns to find a place in the hymn books of the church. The English translation was rendered by the Rev. Carl Døving, 1906. (Biography of Arrebo is found under No. 341. For notes on the melody, see Vol. I, No. 18.)

346

The Lord my Shepherd is.
—I. WATTS.

THE Twenty-third Psalm versified appeared in *Watts' Psalms of David,* 1719. The melody (Thatcher) is arranged from George F. Handel's setting, of 1732. (The biography of Isaac Watts may be found in Vol. I, under No. 14.)

347

Jesus, Thy boundless love to me.
O Jesu, som har elsket mig.—Landst. 304.
O Jesu Christ, mein schönstes Licht.

—P. GERHARDT.

"O JESU Christ, mein schönstes Licht" appeared first in *Crüger's Praxis Pietatis Melica,* Berlin, 1653. It is based upon a prayer found in *Johann Arndt's Paradis-Urtegaard,* "Um die Liebe Christi" (concerning the Savior's love). The original contained 16 stanzas. It is one of Gerhardt's most beautiful hymns. As J. A. Bengel, the theologian and hymn writer, received the Sacrament just before he expired, he requested those present to sing this hymn. The wife of the professor of theology at Halle, J. Lange, also found great comfort in this hymn during her last hours and exhorted her oldest daughter to "diligent exercise of love to the Savior."

Our present English translation is by John Wesley (1739), who abbreviated it to nine stanzas. This version, however, is of a different meter than that of the original hymn and the Danish-Norwegian form, which is set to the melody, "Jeg raaber, Herre Jesus Krist" (L. H. 275). The complete hymn was translated into Danish by H. A. Brorson and appeared for the first time in 1731 or 1732. Landstad's cento contains stanzas 1, 5, 10, 11, and 16. The melody (Colchester) employed in *The Lutheran Hymnary,* is by S. S. Wesley (see Vol. I, No. 61). (For notes on Paul Gerhardt, see Vol. I, No. 157.)

348

Rejoice, the Lord is King!

—C. Wesley.

REJOICE in the Lord alway, and again I say, rejoice" (Phil. 4:4). This hymn was published in *Wesley's Hymns for our Lord's Resurrection,* 1746. It had appeared in the *Moral and Sacred Poems,* 1744, and was revised by the author. The melody (Darwall) was composed in 1770 by Rev. John Darwall (b. 1731, England, d. 1789). (For notes on C. Wesley, see No. 244 of the present volume.)

349

From God shall naught divide me.
Fra Gud vil jeg ei vige.—Landst. 384.
Von Gott will ich nicht lassen.

—L. Helmbold.

I AM continually with thee" (Psalm 73:23). This hymn was written especially for Regina Helbich of Erfurt, in 1563, when the pestilence was raging in the city, and people were leaving in great numbers. Dr. P. Helbich, professor of medicine, and his wife, who were sponsors at the Baptism of Helmbold's daughter, left the city. Helmbold wrote this hymn to comfort and encourage them in the moment of parting from their friends. This is Helmbold's most popular hymn. In the old hymn books it is called *The Companion of True Christians.* Dr. Schubert says: "I have learned to sing this hymn with deep emotion, as I, in my earlier years, had

to follow a course which to me seemed dark, thru anguish and sorrow, but which my God caused to become a way of great blessing." An old man was once asked what his daily prayer was. He answered: "My prayer every morning and evening; my prayer at every meal is the third stanza of the hymn, 'From God shall naught divide me.' From my early youth these words have been my daily prayer to God, and I have always fared well; I have never lacked either earthly and temporal or spiritual and heavenly things."—The hymn was translated into Danish by Hans Ravn in 1615. The present English translation is by Miss Catherine Winkworth. (For notes on the melody, see No. 209 of the present volume.)

Ludwig Helmbold was born January 13, 1532, in Mühlhausen in Thüringen. At first he attended school in his native town. In 1547 he entered the University of Leipzig, and later studied at the University of Erfurt. In 1550 he became rector of a school in Mühlhausen. But in spite of his great ability and faithfulness of service, there were some who persisted in making his work unpleasant, so that he resigned from this position and resumed his studies at Erfurt. In 1554 he began to conduct public lectures on poetry. In 1562 a gymnasium was established in Erfurt, and Helmbold was given a position here. During the following year the pestilence occurred, and upwards of 4,000 of the population were stricken. The work at the university and other schools had to be discontinued. Helmbold and many others left the city. He went home to his native town. When the university opened again, in

1565, Helmbold was appointed dean of the department of philosophy, and in 1566 was made poet laureate by Emperor Maximilian II. In 1570 he was compelled to discontinue his work at the university because of a conflict with the Catholics, the council being too weak to defend him. Now he continued his theological studies, and in 1571 was made deacon of the church of St. Mary's in Mühlhausen and, in 1586, pastor of the Church of St. Blasius and superintendent of Mühlhausen. In 1598 he was cast upon the sick-bed and, as he understood that the end was drawing near, he called his colleagues together and exhorted them to fraternal harmony and not to set their hearts on the things of this world. He died April 8, 1598. His favorite slogan was expressed in 1 Tim. 1:15: "This is a faithful saying, and worthy of all acceptation, that Christ Jesus came into the world to save sinners; of whom I am chief." He wrote several Latin hymns for use in the schools. Among other compositions he produced a versified edition of the Augsburg Confession. Ludvig Helmbold wrote about 400 hymns.

350

In God, my Savior, I put my trust alone.
Paa Gud alene jeg haver sat min Lid.—Landst. 382.

THIS hymn, by an unknown Danish author, was found in a manuscript from 1611. It is incorporated in all the Danish and Norwegian hymn books of the last half of the 17th century. It was first introduced by Kingo, in his hymn book pub-

lished in 1699, and later in *Pontoppidan's Hymn Book* of 1740. It was not included in *Guldberg's Hymn Book* (some say on account of the character of the melody). For this reason Guldberg's book was criticized. Edvard Storm revised the hymn for the *Evangelisk-Christelige Psalme-Bog.* It was here given a new melody, presumably composed by H. O. K. Zinck. The English translation is by Carl Døving, 1908.

Hartnack Otto Konrad Zinck was born July 2, 1746, in Husum. He served for a time as cantor in Hamburg, but in 1787 came to Copenhagen and became singing-master at the Royal Theater. From 1789 to 1801 he was also organist in Our Savior's Church at Christianshavn. In 1801 he published *Koral-Melodier* for the *Evangelisk-Christelige Psalme-Bog.* Zinck died February 15, 1832. (Skaar.)

351

Jesus, priceless treasure.
Jesus, du min Glæde.—Norw. Syn. Bk. 175.
Hauge's 133.
Jesu, meine Freude.

—J. Franck.

THIS hymn is modelled on a secular folk-song, "Flora meine Freude." It appeared first in *C. Peter's Andacts Zymbeln,* Freiberg, 1655, and later in *J. Crüger's Praxis Pietatis Melica,* 1656, also in *Franck's Geistliches Zion,* published in 1675. It entered into the greater number of Lutheran and Reformed hymn books. Peter the Great had it translated into Russian. It is marked

by deep subjectivity, which with holy fervor praises the peace and joy of the children of God. Spener sang this hymn every Sunday and called it "heilige Jesus-Lust."—Our translation was rendered by Miss Winkworth for her *Chorale Book for England,* 1863. It was rendered into Danish by Søren Jonæsen. "Jesus, priceless treasure" found a place in Pontoppidan's, Guldberg's, Hauge's, and many other hymn books. Grundtvig has given a very free rendering of the hymn. The melody, composed by L. M. Lindeman, was written for the hymn, "Gud skal alting mage" (Landst. 490). (The biography of Franck may be found in Vol. I, No. 149.)

352

A few more years shall roll.
(The Old and the New Year.)
—H. Bonar.

BUT this I say, brethren, the time is short" (1 Cor. 7:29).

This is one of the first hymns written by Bonar and was composed by him while he was pastor of the North Parish Church, Kelso (1837-1866). It appeared in a special edition and was sung first in the composer's church on New Year's Day, 1843. The following year, 1844, it was published in *Bonar's Songs for the Wilderness,* and later in his *Songs of Faith and Hope, first series,* 1857. Originally the hymn was divided into five stanzas of four lines each. The lines

Then, O my Lord, prepare
My soul for that glad day;

O wash me in Thy precious blood,
And take my sins away!

were sung as a refrain after each stanza. The fifth stanza of the original is omitted in our present version:

A few more Sabbaths here
Shall cheer us on our way,
And we shall reach the endless rest,
The eternal Sabbath-day.

The melody (Leominster) is by George William Martin (b. 1826, d. 1881 in Wandsworth, England). It has been harmonized by Sir Arthur Sullivan, 1874.

Horatius Bonar is the most important of the later English hymn writers. Since the time of Watts, Wesley, Newton, and Cowper, no name occurs oftener than Bonar's. He gave expression to the deepest and most heartfelt Christian feelings, as well as the most exalted strains of praise and thanksgiving. Bonar was born 1808, in Edinburgh. He completed the course of study in the high school and university. Thomas Chalmers was one of his teachers in theology. He was ordained to the ministry in 1837 and was called to Kelso on the Tweed, near the English border. During the controversy in the Church of Scotland, in 1843, Bonar, together with Dr. Chalmers and other leading men, left the old church and established the Scottish Free Church, with which Bonar was afterward affiliated. In 1866 he moved to Edinburgh, having been called to the pastorate of Grange Church (Chalmer's Memorial). He was elected moderator of the Scottish Free

Church in 1883. Dr. Bonar died in Edinburgh July 31, 1889.

Bonar was an exceptional man, a prominent preacher and author. His *Kelso Tracts* have been extensively circulated in England and America. The two works, *God's Way of Peace* and *God's Way of Holiness,* are widely read and have been translated into many languages, among others also into Norwegian. A list of his hymn collections follows:

1. *Songs for the Wilderness,* 1843-44
2. *The Bible Hymn Book,* 1845
3. *Hymns Original and Selected,* 1846
4. *Hymns of Faith and Hope,* Three series, 1857-61-66
5. *Hymns of the Nativity,* 1879
6. *Communion Hymns,* 1881

Besides these he has composed many poems of greater length and many works in prose. About 100 of his hymns are used in England and America. Concerning Bonar's hymns one hymnologist says: "They win the heart by their tone of tender sympathy. They sing the truth of God in ringing notes."

353

Jesus, Jesus, only Jesus.
Jesus, Jesus, Jesus sigter.—Landst. 81.
Jesus, Jesus, nichts als Jesus.
—Ludæmilia Elisabeth.

IN the original the initial letters of the stanzas spell the name *Jesus.* Elisabeth's hymns, 206 in number, were edited by her cousin Emilie (per-

haps assisted by A. Fritsch) and were published under the title *Die Stimme der Freundin, das ist: Geistliche Lieder welche, aus brünstiger und biss ans Ende beharrter Jesus Liebe, verfertiget und gebraucht,* Rudolstadt, 1687. This and a number of other hymns by Elisabeth had been published earlier (1673 and 1675). Skaar says concerning this hymn: "It is a true expression of the consecrated spiritual life of the poetess, for Jesus was to her the beginning and the end, her one and only love." (Concerning the melody, see No. 274 of the present volume.) The English translation was rendered by August Crull and incorporated into the *Evangelical Lutheran Hymnal* of the Ohio Synod.

Ludämilia Elisabeth of Schwarzburg-Rudolstadt, a daughter of Count Ludwig Günther, was born April 7, 1640. When she was six years old, her father died. But her mother, Æmilie Antonia, tenderly cared for bringing her up together with her orphaned relative, Emilie Juliane, who had been adopted into the family. The highest aim of the mother was to instruct them in the Word of God and in the Confessions of the Lutheran Church and otherwise to give them all good and useful training. She secured a pious and learned theologian as their teacher. But Ludämilia's development was particularly influenced by Ahasverus Fritsch, who later became the tutor of her brother Albert Anton. Fritsch was a highly cultured man, a man of integrity, filled with a living love for the Word of God and the confessions of his church, and a great lover of spiritual song. After the death of her mother, Ludämilia was betrothed, 1672, to her cousin, Christian

Wilhelm, Count of Schwarzburg-Sondershausen. But she did not become his wife. The following year the district was visited by an epidemic of measles, and Ludämilia's oldest sister was stricken and died after a short illness. Ludämilia, who had tended her together with one of the younger sisters, was infected by the same disease and died a few weeks later. As soon as she was stricken she went to bed and said: "Here I lay me down in Jesus' name; may He do unto me according to His good pleasure." And when she had partaken of Holy Communion, she exclaimed: "My God, come what may, life or death; my will is the will of Jesus; I am a child of God. Nothing, nothing shall separate me from the love of God, which is in Christ Jesus. God has blessed me now in Holy Communion as before in my Baptism." And later: "God be praised that I was brought up in the true Christian, Lutheran religion, and that I now do not doubt, but firmly, yea, firmly dare to believe that I by the blood of Jesus am an heir to eternal salvation and that I shall stand before my God in heaven, the moment my body and soul are separated on earth." During her last night, she was continually praying, and when morning came she sang hymns and prayed: "Lord God, my Father, what Thou hast created; Lord, the Son of God, what Thou hast redeemed; Lord God, the Holy Ghost, what Thou hast sanctified, this I commend into Thy divine hands.....

Be near me when I'm dying,
O show Thy cross to me;
And to my succor flying,
Come, Lord, and set me free:

These eyes, new faith receiving,
From Jesus shall not move;
For he who dies believing
Dies safely, thru Thy love."
(Landst. 333, 8; Luth. Hym. 315, 8.)

Thereupon she bade her loved ones farewell, expressing her joy and delight in the glory which awaited her, and recited John 3:16: "For God so loved the world, that He gave His only begotten Son, that whosoever believeth in Him should not perish, but have everlasting life." "Father, in Thy hands I commend my spirit!" She expired at noon, March 12, 1672. Ludämilia Elisabeth wrote over 200 hymns. This hymn was translated by H. A. Brorson, and has been called "The principal gem in Elisabeth's crown of evangelical hymns." In addition to this hymn, Landstad also has included her popular hymn "Sørg, o kjære Fader, du" (Landst. 525).

354

Spirit of wisdom, turn our eyes.

—Anonymous.

THIS hymn is a cento of a Catholic confirmation hymn, "Signed with the Cross that Jesus bore," published in *The Catholic Hymnal,* 1860. The author is unknown. In *The Church Praise,* 1907, it is ascribed to F. W. Faber, but this is only a guess. There are also other centos: "Here in Thy presence, dread and sweet," and "Lord, in Thy presence."

The hymn is based upon Isaiah 11:2: "And the Spirit of the Lord shall rest upon Him, the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge and of the fear of the Lord." The hymn in its present form appeared first in *The Methodist Hymn Book,* 1904, under the title, *To the Holy Spirit.*—The melody (Chorley) is by S. Reay, 1876. Samuel Reay was born in Rexham, Northumberland, England. He was educated at Durham Cathedral, where he became chorister. In 1871 he was graduated from Oxford, receiving the degree of bachelor of music. He then served as organist and choir director in various churches and schools. Reay produced a number of hymn-tunes, anthems for choirs, and other music.

355

Come, Holy Ghost, Creator blest.
Kom Helligaand med Skabermagt.—Landst. 209.
Komm, Gott Schöpfer, heiliger Geist.
Veni, creator spiritus.
—Rabanus Maurus.

CONFLICTING claims have been advanced concerning the authorship of this hymn. Among others the following have been mentioned: Emperor Charles the Great (d. 814); Pope Gregory the Great (d. 604); Bishop Ambrose; and Rabanus Maurus (d. 856). The results of the latest investigations, however, point to the last named as the author. The hymn is first mentioned toward the close of the ninth century. Dreves, one of the leading men in hymnological research, and other schol-

ars with him, have thru comparative study of manuscripts, verse form, rhythm, and accent, come to the conclusion that this hymn must have been written by Rabanus Maurus, whose hymns are marked by unique characteristics.

This hymn has won universal recognition thruout the Christian Church. It has been used not only during the Pentecost season but especially on great festive occasions, such as the coronation of kings, the ordination of ministers and bishops, and the opening of synods and church councils. It has been used as a Pentecost hymn from the tenth century and on. During the singing of this hymn the church bells were tolled, incense was offered, all the candles were lighted, and the priests appeared in complete garb. It was a common saying that "this hymn was so beloved of the Triune God that when we in our hearts sincerely mean what we here with our mouth confess, the Holy Spirit cannot but come with His sevenfold gifts to us who sing it" (Is. 11:2). Also in our Church this hymn is regularly used at ordination services (there are some, however, who show a tendency to ignore established church customs by reconstructing the ritual for ordination and giving it rather the characteristic of an "impromptu program"). As early as the 12th century this hymn was rendered in German. Another German translation appeared in the 15th century. The original Latin version contains six stanzas. Later a doxology was added. This appears in different forms in various editions.

In 1524 appeared Luther's redaction of the hymn: *Der hymnus: Veni Creator Spiritus, etc., ver-*

deutscht; Komm, Gott Schöpfer, heiliger Geist, of seven stanzas. In Luther's version, as also in the Danish-Norwegian and Swedish translations, the third and fourth stanzas of the original have been interchanged. The hymn appeared in Danish in the first edition of *Claus Mortensen's Hymnal* of 1528: *Een ny handbog med Psalmer oc aandelige lofsange, etc.*: "Kom Gud Skaber hellige Aand." There are a number of later translations and revisions, among these also one by Grundtvig. Our present English translation follows the version of E. Caswall (1849) and others. There are between 50 and 60 English translations from the Latin original, and at least eight from Luther's version.

The same melody has been continually employed with this hymn from the earliest period, in fact it was used before this hymn was written, as the setting for: "Hic est dies verus Dei," an Easter hymn written by Ambrose. Thus it comes to us as an "echo" of the ancient Ambrosian church song. Johann Walther used it as a setting for Luther's translation, and it was printed in *Erfurter Enchiridion,* 1524. In *Klug's Geistliche Lieder,* 1535, another version appears, which has virtually the same form as the one commonly used by us.

Rabanus Maurus was born in Mainz (?) 776. He attended school in the Cloister of Fulda and was ordained to the office of deacon in 801. He also continued his studies under the famous teacher, Alcuin of Tours, who gave him the name Maurus. In 804 he became the head of the school at Fulda in connection with the cloister of that place. In 822 he was made abbot. And in the year 847 he was ap-

pointed archbishop of Mainz, at that time the principal bishopric of Germany. De died in 856. Rabanus Maurus was a very prolific writer.

356

O Thou, who dost accord us.
Summi Largitor praemii.

A LATIN hymn of prayer by an unknown author of the tenth century. It has been ascribed to Gregory the Great, but it is not listed among his hymns in any of the works of the Benedictines. It is found in three manuscripts, dating from the 11th century, kept in the British Museum; also at Bern and St. Gall in manuscripts from the tenth century, as well as in the compiled works of the hymnologist Dreves. It has been found printed in the Sarum, York, Aberdeen, and other old English breviaries. Its use was obligatory at matins during Lent (daily, from the first to the third Sunday in Lent). The present translation is a revised version based upon J. H. Hewett's, "O Thou, who dost to man accord," 1859. (For notes on the melody, see No. 287.)

357

Arise, my soul, arise.

—C. WESLEY.

UNDER the title, *Behold the Man,* this hymn was first printed in *Hymns and Sacred Poems,* 1742; it was also incorporated into *Wesley's Hymn Book* of 1780. It is used not only in all Methodist hymnals, but is extensively sung in many other

churches in England and America. It has been translated into many languages, among others also into Latin by R. Bingham, 1871 (Surge, surge mens mea). Many stirring incidents have been related, showing how this hymn has proved of great blessing to souls seeking for salvation, and how it has brought comfort to many in the hour of death.—The melody (Bevan) is by Sir John Goss (for biography, see Vol. I, No. 124). It was composed in 1853 and published in *Choral Harmony,* 1854, by Dr. Maurice. (For notes on C. Wesley, see No. 244.)

358

Jehovah, let me now adore Thee.
Dir, dir, Jehovah, will ich singen.

—B. Crasselius.

AND in that day ye shall ask me nothing. Verily, I say unto you, Whatsoever ye shall ask the Father in my name, He will give it to you.

Hitherto have ye asked nothing in my name: ask, and ye shall receive, that your joy may be full.

These things have I spoken unto you in proverbs: but the time cometh, when I shall no more speak unto you in proverbs, but I shall shew you plainly of the Father.

At that day ye shall ask in my name: and I say not unto you, that I will pray the Father for you:

For the Father Himself loveth you, because ye have loved me, and have believed that I came out from God.

I came forth from the Father, and am come into

the world: again, I leave the world, and go to the Father" (John 16:23-28).

"Likewise the Spirit also helpeth our infirmities: for we know not what we should pray for as we ought: but the Spirit Itself maketh intercession for us with groanings which cannot be uttered.

And He that searcheth the hearts knoweth what is the mind of the Spirit, because He maketh intercession for the saints according to the will of God" (Romans 8:26-27).

The Biblical basis for this hymn is the Gospel lesson quoted above, for the Fifth Sunday after Easter. The hymn was first published in *Geistreiches Gesangbuch,* Halle, 1697. The present English translation was prepared by Miss Winkworth for her *Chorale Book for England,* 1863.—The melody employed in *The Lutheran Hymnary* was composed by John Dahle, St. Paul, Minnesota, 1911 (translator's note).

Bartholomäus Crasselius was born February 21, 1677, in Warensdorf, Saxony. He was educated at Halle and in 1701 served as minister in Nidda, Hesse, and, 1708, in Düsseldorf. Being a fervent follower of Francke, he laid great stress upon the need of combining pure and holy living with pure doctrine. But he was of a very impulsive nature, and sometimes he would indulge in personal attacks in his sermons, which brought upon him much unpleasantness. He was even suspended from his office and had to promise to restrain his violent temper. He died November 10, 1724, in Düsseldorf. Nine of his hymns have been given a place in *Freylinghausen's Geistreiches Gesangbuch,* 1704.

359

Our Father, Thou in heaven above.
O Fader vor i Himmerig.—Landst. 14.
Vater unser im Himmelreich.
—M. Luther.

THIS hymn, based upon the Lord's Prayer, appeared in *Valten Schumann's Geistliche Lieder,* Leipzig, 1539. It has the following title: *Das Vater unser kurtz ausgelegt und in Gesangweise gebracht durch Doctor Mart. Luther.* The hymn, however, is somewhat older than the date of publication indicates. It is mentioned in a church document of Naumburg, in 1537, and is found together with the melody in a manuscript written by Johann Walther, which, according to Luther himself, was presented to him by Walther in 1530. This manuscript is printed in *Otto Kade's Luther Codex vom Jahr 1530,* Dresden, 1871. The hymnologist Fr. Spitta seeks to prove that Luther wrote it as early as 1519. Nutzhorn says: "It is recognized as one of Luther's best hymns. It has gained great favor and is extensively used in Germany, where it has been given a place in all the Lutheran hymn books and in many Reformed and Catholic hymnals as well."—There are at least ten English translations, of which the oldest dates from the 16th century. Our present version was rendered by Miss Winkworth for her *Chorale Book for England,* 1863.—It was first rendered into Danish in 1553 for *Hans Tausen's Hymn Book.* This Danish translation, with a few minor changes, was adopted by the later hymnals until Guldberg's time. Landstad prepared a

very good version of the old translation. Grundtvig rendered two translations; the last one dating from the year 1854, "Gud Fader god i Himmerig," a very free rendering. (For notes on the melody, see Vol. I, No. 97. For complete biography of Luther, see Vol. I, No. 29.)

360

Lord, teach us how to pray aright.

—J. MONTGOMERY.

TWO stanzas of the original have been omitted in this edition. The hymn was written in 1818. It was first published together with three other hymns written by Montgomery for the Sunday Schools of the Non-conformists of Sheffield. (For notes on the melody, see Vol. I, No. 111. Biography of Montgomery, Vol. I, No. 65.)

361

Prayer is the soul's sincere desire.

—J. MONTGOMERY.

WRITTEN in 1818 at the request of E. Bickersteth for his treatise on prayer. It was printed the same year as mentioned above in connection with hymn No. 360, "Lord, teach us how to pray aright," for use in the Sunday Schools of Sheffield. In 1819 it was printed together with Bickersteth's treatise on prayer, and in *Cotterill's Selection;* later it was also published in *Montgomery's Christian Psalmist* and *Original Hymns.* The original contained eight stanzas. Montgomery himself relates that none of his other hymns seem to have aroused so much interest and to have gained such recognition in the

form of letters of thanks as this hymn. Strictly speaking it is not a hymn. In fact it is really the last stanza only which brings it in upon the common ground of church hymns. It is very extensively used for divine services. A more beautiful poem concerning prayer has never been written. Montgomery himself was a man of prayer. In 1854, when 83 years old, he sat one evening at his home, conducting devotion; his prayer became more fervent and intense than ever before. That was to be the last time that his voice was heard in prayer. The next morning he was found lying unconscious upon the floor of his room. He died that same day. Duffield says, "Montgomery entered heaven with prayer." (For complete biography of Montgomery, see Vol. I, No. 65.) The beautiful melody (Luther Seminary) employed here, was composed especially for this hymn in 1911 by John Dahle, St. Paul (translator's note).

362

The Lord ascendeth up on high.

—A. T. Russell.

THIS hymn is taken from *Russell's Psalms and Hymns, partly original, partly selected, for the Church of England,* 1851 . (The melody has been described under No. 2 of Vol. I. For notes on Russell, see Vol. I, No. 26.)

363

Conquering Prince and King of glory.
Siegesfürste, Ehrenkönig.

—G. Tersteegen.

PUBLISHED 1735 in the second edition of *Tersteegen's Geistliches Blumen-Gärtlein* under the title *A Prayer to Christ on His Ascension.* But it is the note of praise, the jubilant and joyful worship which especially characterizes this beautiful festival hymn. The present English translation was rendered by Dr. Alfred Ramsey, 1911. Dr. Ramsey (b. 1860, Pennsylvania) is a Lutheran theologian and professor at the Theological Seminary in Chicago.—The melody was composed by L. M. Lindeman for Grundtvig's hymn, "Kjærlighed er Lysets Kilde" (Landst. 227, L. H. 448) and was published in *Lindeman's Koralbog* in 1877.

Gerhard Tersteegen, the son of a pious merchant of Mörs, Prussia, was born Nov. 22, 1697. It was the desire of his parents that their son should become a pastor in the Reformed Church. But his father died in 1703. When the boy had completed the course of study in the Latin school of Mörs, his mother did not see her way clear to send him to the university. He was, therefore, sent to his mother's brother, who was a merchant of Mühlheim. Here he was deeply moved by certain spiritual writings and thru his association with a Christian merchant in that city. He established his own business there in 1717, but he soon found that the care of his business did not give him what he considered the time necessary for devotional and spiritual meditation. Then he began to weave silk ribbons. During this period he underwent a long series of violent spiritual experiences, but in 1724 he again found peace for his soul, and it is related that he now in his great joy made a special covenant with the Lord and drew

up a document which he signed with his own blood. Some time before this event he had ceased to attend the public services of the Reformed Church, neither did he attend Communion, since he could not with good conscience partake of the Lord's Supper together with manifest sinners. In 1725 he began to speak at the prayer meetings, which for some time had been conducted in Mühlheim under the leadership of Wilhelm Hoffman, a candidate of theology. Tersteegen soon became known as a religious speaker and teacher. He spoke with such sincerity and power of conviction that not only were many sincere believers firmly established in their faith, but many unconverted, gross sinners, were so deeply moved thru his preaching that they were brought to repentance and conversion. After some time he became so actively engaged as adviser, preacher, and spiritual leader that he had to discontinue his business weaving silk ribbons. He wrote a number of hymns, translated several writings of the Mystics and carried on an extensive correspondence. Much against his will he had to accept gifts of money from his friends. He manufactured various kinds of medicine for his friends and for the poor, and for these medicines the demand became so great that he had to secure an assistant. In 1727 a house was leased between Mühlheim and Elberfeld which was called "The Pilgrim's Hut," where he received all who came to seek his advice and counsel. He made many journeys into the surrounding districts, and from 1732 to 1755 each year he visited Amsterdam and other places in Holland. He was highly esteemed by all for his kindness, forbearance, and pa-

tience, and for his heartfelt sympathy with all who were bowed down with anguish and grief. With his medicines he brought relief to the sick. He was called "the physician of the poor and the forsaken." During the last thirty years of his life he was in poor health. He died April 5, 1769.

Tersteegen has been characterized as a modern "St. John"; by others, a "St. Bernard." Both of these terms may be said to fit him. His activity embraced not only his own countrymen and those of the bordering countries, but he also wielded a blessed influence in Denmark, Sweden, England, and North America. His mild and lovable Christian personality is possibly best reflected in his hymns, which, tho filled with intense warmth of feeling, never, however, develop into unsound, immoderate sentimentalism. "Tersteegen's poetry impresses us," says one critic, "like a mild and warm day of sunshine in the fall of the year. All is mature, all is clear." The simple and beautiful style, which compares favorably with that of the great masters, is in its restful harmony admirably adapted to the noble and lofty ideas which are expressed. His most important collection of hymns is the *Geistliches Blumen-Gärtlein*, mentioned above. In all he wrote 111 hymns. He is counted among the hymn writers of the Reformed Church and is placed in the first rank together with Joachim Neander. It has, however, been asserted that Tersteegen's hymns have more spiritual relationship with the mystic, Johann Scheffler (Angelus Silesius).

364

Praise the Lord thru every nation.
Looft den Koning, alle Volken.

—R. Feith.

EVANGELISCHE *Gezangen bij Godsdienst in de Nederlandsche Hervormde Gemeenten,* 1806, first brought out this hymn. James Montgomery gave it a free rendering into English in 1828. As far as is known it was first published in English in *Montgomery's Original Hymns,* 1853, and designated for use on Ascension Day. Montgomery called his translation a paraphrase in the original meter of a Dutch hymn. It has entered into a large number of hymn books. (For notes on the melody, see Vol. I, No. 80.)

Rhijnvis Feith was a minister in the Reformed Church of Zwolle, Holland.

365

The head that once was crowned with thorns.

—Th. Kelly.

HE that overcometh, I will give to him to sit down with me in my throne, as I also overcame, and sat down with my Father in His throne" (Rev. 3:21).

This hymn was first published in the fifth edition of *Kelly's Hymns,* 1820. It is based upon Hebrews 2:10, "For it became Him, for whom are all things, and thru whom are all things, in bringing many sons unto glory, to make the captain of their salvation perfect thru sufferings." It is very extensively used in England and America. A. M. Macgill rendered

a translation into Latin for his *Songs of the Christian Creed and Life,* 1876: "Spinis caput coronatum." (For notes on the melody, see Vol. I, No. 175.)

After about 60 years' experience of the blessings of the Gospel, Rev. Th. Kelly was asked if anything he had seen or heard had changed his opinions. He replied: "What pacified the conscience then, does so now. What gave hope then, does so now. 'Other foundation can no man lay than that which is laid, which is Jesus Christ' " (1 Cor. 3:11). (Biography of Kelly, Vol. I, No. 83.)

366

O wondrous Conqueror and great.
O seierrige Frelsermand!—Landst. 409.
Ach wundergrosser Siegesheld.
—E. C. Homburg.

THIS Ascension hymn was first published in *Homburg's Geistliche Lieder,* first part, 1658. The hymnologist Koch says: "The intense longing for heaven, which is so touchingly expressed in the last two stanzas, is brought home to us all the more forcibly when we remember that he suffered under many forms of bodily disease and pain, at the same time enduring much cruel jest and enmity from his opponents." The hymn as a whole may have been based on 1 Peter 3:22: "Who is on the right hand of God, having gone into heaven; angels and authorities and powers being made subject unto Him"; and Col. 3:1-4: "If then ye were raised together with Christ, seek the things that are above, where Christ is, seated on the right hand of God. Set your

mind on the things that are above, not on the things that are upon the earth. For ye died, and your life is hid with Christ in God. When Christ, who is our life, shall be manifested, then shall ye also with Him be manifested in glory." The English translation was rendered by Miss Hannah K. Burlingham, 1865. The second stanza of the original has been omitted. The Danish translation is by H. A. Brorson, and was published in his *Nogle Himmelfarts- og Pinsesalmer,* 1734. (For notes on the melody, see No. 220 of the present volume. Complete biography of Homburg may be found in the present volume, No. 319.)

367

Lo, God to heaven ascendeth!
Gott fähret auf gen Himmel.

—G. W. SACER.

God is gone up with a shout,
Jehovah with the sound of a trumpet.
Sing praises to God, sing praises:
Sing praises unto our King, sing praises.

Psalm 47:5, 6.

THIS is the Biblical basis for the hymn. It is found in the second part of a *Stralsund Gesangbuch,* 1665 (*Ander Theil des erneuerten Gesang-Buchs*), and in other contemporary hymn books. But it was possibly printed at an earlier date. The original contains seven stanzas. The present translation is by Miss Frances Cox, prepared for her *Hymns from the German,* 1864. (For notes on the melody, see Vol. I, No. 162.)

Gottfried Wilhelm Sacer was born July 11, 1635, in Naumburg. At the age of 20 he entered the University of Jena, where he studied philosophy and law for four years. He served two years as secretary to von Platen, privy counsellor of Berlin. Later he served as tutor for a few young noblemen until 1665, when he entered military service as regimental secretary under the commander of Lüneburg and served also as ensign for a time. In 1667 he left the service and went to Kiel to present himself for the final examination for the degree of doctor of jurisprudence. First, however, he made a journey into Holland and Denmark in company with a number of students from Holstein. In 1670 he located as a lawyer in Brunswick. The following year he was granted his doctor's degree, and in 1683 removed to Wolfenbüttel, where he became lawyer of the exchequer. In 1690 he was appointed counsellor of the exchequer. As a lawyer and statesman he became noted for conscientious work and was so unselfish in his practice that he would handle the court cases of poor people without pay; in a number of cases he even assisted in paying the costs. He died September 8, 1699, in Wolfenbüttel. He expressed the desire that his funeral sermon should be preached upon Psalm 73:23-24: "Nevertheless I am continually with Thee: Thou hast holden my right hand. Thou wilt guide me with Thy counsel, and afterward receive me to glory."

Sacer began to write poems at an early age. In 1660 he was accepted as a member of the "Order of the Elbe Swans" and was later presented with the wreath of laurels by the emperor himself. "A more

beautiful wreath, however, was the one woven by himself: the 65 hymns which he wrote" (Skaar). His hymns are among the best of the period immediately following Gerhardt. They are permeated with a warmth of poetic feeling; they are thoroly Scriptural and noted for their euphony of expression. *Landstad's Hymn Book* contains three of Sacer's hymns: No. 169, "Igjennem Tidens Plager"; No. 439, "Den Idræt Gud er tækkelig"; No. 634, "Kom, Menneske, at skue mig." Sacer's hymns were compiled and published by his son-in-law under the title *Geistliche Liebliche Lieder,* Gotha, 1714.

368

Thou art gone up on high.

—Emma L. Toke.

PUBLISHED in *Hymns for Public Worship,* 1852, by "The Society for promoting Christian Knowledge," for which society Emma Toke had written her first hymns at the request of a friend. This is one of her best hymns and is used extensively in England and America. The melody (Ascension Tide) was composed by H. J. Gauntlett (1805-76).

Emma L. Toke, the daughter of John Leslie, bishop of Kilmore, was born in Holywood, Belfast, August 9, 1812. In 1837 she married Rev. Nicholas Toke. She died in 1878.

Henry John Gauntlett, English church musician, first began the study of law, but in 1844 he took up music as his vocation. He became composer and organist, and edited many hymn books. He composed many good church melodies, and applied him-

self with great enthusiasm and success in the furtherance of church song.

369

Jesus, and shall it ever be.

—J. GRIGG.

IT is not definitely known at what time this hymn was written. Grigg is said to have begun the writing of hymns at the age of 10 years. The hymn was published by the author in 1765 as one of his *Four Hymns on Divine Subjects wherein the Patience and Love of our Divine Savior is displayed.* It has later been revised by many, among whom may be mentioned Benjamin Francis in *Rippon's Baptist Selection,* 1787. The melody (Federal Street) was composed by Henry Kemble Oliver (b. 1800 in Mass.; d. Boston, 1885).

Joseph Grigg, born 1728, was a son of poor parents and was educated for mechanical pursuits.—In 1743 he gave up this work and became assistant pastor to Rev. Thomas Bures of Silver Street Presbyterian Church in London. When Pastor Bures died, in 1747, Grigg retired from the ministry, married a wealthy lady, and went to reside in St. Albans. He died October 29, 1768, in Walthamstow, Essex. Grigg wrote a number of religious treatises, and several of his hymns are found among these. His hymns were published in 1861, under the title, *Hymns on Divine Subjects,* edited by D. Sedgwick, London. The present hymn, together with "Behold a stranger at the door," have gained great favor and are extensively used.

370

Whate'er my God ordains is right.
Was Gott thut das ist wohlgethan.
(Es bleibt gerecht sein Wille.)
—S. Rodigast.

The Rock, His work is perfect;
For all His ways are justice:
A God of faithfulness and without iniquity,
Just and right is He (Deuter. 32:4).

WHILE Rodigast was in Jena, 1675, he wrote this hymn for his sick friend, Severus Gastorius, who was cantor at that place. Gastorius wrote the melody for the hymn. It was printed in the *Hannover Hymn Book,* Göttingen, 1676. It became the favorite hymn of Friedrich Wilhelm III of Prussia, and he requested that this hymn should be sung at his funeral. This was done June 11, 1840. The present English translation was taken from *Miss Winkworth's Chorale Book for England,* published 1863. Two stanzas have been omitted. There are at least 14 English translations. The melody employed in *The Lutheran Hymnary* was composed by L. M. Lindeman and was printed in his *Koralbog,* 1877, for the hymn, "I Jesu søger jeg min Fred" (Landst. 298; In Jesus I find rest and peace, L. H. 418).

Samuel Rodigast was born October 19, 1649, in Gröben, near Jena, where his father was minister. He was educated at the University of Jena, where he (1676) was appointed assistant professor of philosophy. In 1680 he accepted a position as conrector of the Greyfriars' gymnasium at Ber-

lin. He was offered a professorship at the University of Jena, and the rectorship of the schools in Stade and Stralsund, but declined. In 1690 he was appointed rector for the Greyfriars' institution, in which position he continued until his death, in 1703.

371

In the hour of trial.

—J. Montgomery.

IN Trial and Temptation."

Montgomery's original manuscript of this hymn is dated October 13, 1834. The text has been altered by Mrs. Frances A. Hutton, and by others. Four forms of the text are in common use. Julian says: "When the various forms of the text are taken into account it will be found that this hymn ranks in popularity with the best of Montgomery's productions."

The melody (Urswicke) was composed by Sir G. J. Elvey, Mus. Doc., born 1816, England, died 1893. (For notes on Montgomery, see Vol. I, No. 65.)

372

O Jesus, I have promised.

—J. E. Bode.

THIS is really a confirmation hymn, written for the confirmation of three of the author's children—two sons and a daughter, confirmed at the same time. The hymn was printed 1869, in a supplement to *Psalms and Hymns,* published by "The Society for Promoting Christian Knowledge." It

has been given a place in a large number of hymn books and is often sung at confirmation services. (For notes on the melody, see Vol. I, No. 134.)

John Ernest Bode, born 1816, was educated in The Charter House, Eton, and in Oxford (Christ Church). At the latter institution he received his baccalaureate degree in 1837. He studied theology, and in 1847 was made rector of Westwell, Oxfordshire, and was appointed to a similar position in Castle Camps, 1860. He also served for some time as teacher in his college. His famous *Bampton Lectures* were delivered in 1855. At the election of a professor of poetry at Oxford University, Bode lacked only one vote of being elected. Bode died in Castle Camps October 6, 1874.

Bode's Hymns from the Gospel of the Day for each Sunday and Festival of our Lord appeared in 1860. Besides his *Bampton Lectures,* he also published *Ballads from Herodotus* and *Short Occasional Poems* (1858).

373

O Christ, our hope, our hearts' desire.
Jesu nostra redemptio, amor et desiderium.

—From the Latin.

AN Ascension hymn, dating from the seventh or the eighth century. It is found in three manuscripts: one from the 11th century, kept in the British Museum; one in Corpus Christi College, Cambridge, dated 1064; and one from the 11th century, preserved in St. Gall. It is also found in the old Roman breviaries of Venice, as well as in those

of York, Aberdeen, and other places. The printed text may be found in many hymnological works: Daniel, Mone, Cardinal Newman, and others. The translations into English have been rendered either from the Latin original (see the opening lines in the title), or from the revised editions found in the Roman breviaries, with the first line: "Salutis humanae Sator." The hymn was commonly used at *vespers* or *lauda,* the service of praise rendered at the close of the hour of prayer in the evening. There are upwards of 25 English translations. The present version is by John Chandler (1806-76), educated at Corpus Christi College, Oxford; minister of the Church of England. (For notes on the melody, see Vol. I, No. 52.)

374

O Holy Spirit, enter in.
O Helligaand, kom til os ned.—Landst. 19.
O heiliger Geist, kehr bei uns ein.

—M. SCHIRMER.

THIS hymn was first published in *J. Crüger's Newes vollkömliches Gesangbuch,* Berlin, 1640, entitled *Another short hymn for Whitsuntide.* It is a beautiful New Testament paraphrase of Isaiah 11:2: "And the Spirit of Jehovah shall rest upon Him, the spirit of wisdom and understanding, the spirit of counsel and might, the spirit of knowledge and of the fear of Jehovah." The English translation was furnished by Miss Winkworth, 1863, and others. The Danish translation was rendered by Søren Jönæsen (1656-1717), one of the foremost

in rank and popularity among the Danish translators of German hymns.

Michael Schirmer was born at Leipzig, apparently in July, 1606. He matriculated at the University of Leipzig, at Easter, 1619, and was graduated as M. A. in 1630. In 1636 he was appointed subrector, and in 1651 conrector of the Greyfriars' gymnasium at Berlin. In 1668 he retired from office and spent the remainder of his life in Berlin, where he published, toward the close of 1668, a version of the *Aeneid* in German Alexandrine verse and wrote various occasional poems, etc. He died in Berlin May 4, 1673.

The hymnologist James Mearns says: "Schirmer had many domestic and personal afflictions to bear. His wife and his two children preceded him in death. The early part of his life in Berlin was spent amid the distress caused by the Thirty Years' War, during which Brandenburg and Berlin itself suffered greatly from pestilence and poverty. In 1644 a deep melancholy fell upon him, which lasted for five years, and something of the same kind seems to have returned to him for a time after his wife's death.

"Schirmer was crowned as a poet in 1637. His earlier productions were mostly occasional pieces in German and Latin. In 1655 he published in Berlin a metrical version of *Ecclesiasticus* as *Das Buch Jesus Sirach;* in 1660, also in Berlin, a Scriptural play, which was acted by the scholars of the gymnasium, and was entitled *Der verfolgte David.* He also published, Berlin, 1650, versions of the songs of the Old and New Testament as *Biblische Lieder und Lehrsprüche.* The only compositions by him which

have come into use as hymns, are those which he contributed to *J. Crüger's Newes vollkömliches Gesangbuch,* Berlin, 1640, and to *Crüger's Praxis Pietatis Melica,* Berlin, 1648. These, five in all, passed into many German hymn books of the 17th century, and most of them are still in use. They are practical, clear, objective, churchly hymns, somewhat related to those of Gerhardt, and still more closely to those of Johann Heermann, from whom, indeed, Schirmer borrows a few expressions."

375

Come, Holy Spirit, God and Lord!
Kom, Hellige Aand, Herre Gud!—Landst. 429.
Komm heiliger Geist, Herre Gott.
Veni, Sancte Spiritus.
—M. Luther.

WACKERNAGEL gives a double form of stanza one, from two manuscripts of the 15th century at München; one from the *Basel Plenarium,* 1514, and one from the *Obsequiale,* Ingolstadt, 1570. This stanza is a translation from an antiphon, not earlier than the 11th century, which reads:

Veni, Sancte Spiritus,
reple tuorum corda fidelium
et tui amoris in eis ignem accende.
Qui per diversitatem linguarum qunctarum
gentes in unitatem fidei congregasti.
Halleluia, Halleluia.

This antiphon, written by an unknown author, has been called *Antiphona de sancto Spiritu* or *Antiphona in vigilia pentecostes.* Baumker says that the

Latin antiphon is still sung in many dioceses in Germany on Sundays before high mass. According to the old ritual for the Danish-Norwegian Church, it is still used at ordination services, sung in Latin with Psalm 104:30 added: "Emitte Spiritum tuum, Domine, et creabuntur, et renovabis faciem terrae." The first Danish translation dates from 1514; the second is given by Hans Thomissøn, 1569; and the third by Grundtvig, 1868.

Veni, Sancte Spiritus! Reple; Grundtvig's translation (Landst. 21):

Kom Helligaand, opfyld med Lyst
Din troende Forsamlings Bryst!
Med Himlens Ild du os antænde,
Af Kristi Kjærlighed at brænde!
For Hjerterne dig aabenbar,
Oplys dem med din Lampe klar,
Saa alle Tunger trindt paa Jord
Samstemmig prise Troens Ord!
Halleluja, Halleluja!

Die antiphona: Veni, Sancte Spiritus, etc. verdeutscht: Luther adopted, with a few changes, the old German translation, concerning which he says that the Holy Ghost inspired it both as to its words and melody. Luther added two original stanzas. J. F. Lambert says in *Luther's Hymns*: "This hymn is an animated prayer for the coming of the Holy Spirit. He shall be the inhabitant of the souls of men, and shall blow gently over the nations. Stanza 1 shows that the Holy Spirit must be glorified among the nations as the Lord who holds them together, thru the effulgence of His light; 2: the light

of the Holy Spirit is seen and known thru the Word, and is implored to teach men to seek their salvation thru the knowledge of God, and to fix their hopes on Christ alone; 3: the Holy Spirit, as a sacred flame and heavenly fire, guides men, also when they are under the cross, to a lasting service of God and to victory."

According to Klippgen, the character of the hymn shows that it originated during the time of the Diet of Worms (?). It appeared in the *Erfurt Enchiridion* and Walther's book of 1524 and 1525. It was published by Klug and other authors. Leonard Keyser, a Roman priest, was burned alive, in Passau, August 16, 1527, on account of his Evangelical preaching. He implored the multitude standing by to assist him in his prayers for all his foes, and that he might remain steadfast in the faith, even unto death. While his enemies bound him hand and foot upon the funeral pyre, he begged the multitude to sing: "Komm Heiliger Geist, Herre Gott." Speaking of this pious man and his horrible death, Luther said: "O Lord God, that I might be worthy of such a confession and death! What am I? What am I doing? How ashamed I feel, when I read this account, that I have not been worthy of having suffered a similar fate long since.—Well, if it shall be so, then let it be! Thy will be done!"—In the Peasants' War the hymn was sung by Münzer and his forces immediately before the battle of Frankenhausen, May 25, 1525.

Caroline Perthes Homburg, daughter of Matthias Claudius, sent birthday greetings January 16, 1821, to her son, Matthias, a student in the uni-

versity, saying: "My most earnest birthday wish and prayer for you is:

Thou strong defense, Thou holy Light,
Teach me to know our God aright,
And call Him Father from the heart:
The Word of Life and Truth impart,
That he may love not doctrines strange,
Nor e'er to other teachers range;
But Jesus for his Master own,
And put his trust in Him alone.

"My beloved child, may God fulfil this prayer to you!" (Partly from J. F. Lambert, *Luther's Hymns.*) The Norwegian version is by M. B. Landstad; the English translation by R. Massie, 1854, somewhat altered. The melody is by Johann Walther, 1524.

376

Gracious Spirit, Dove divine.

—John Stocker.

THIS Pentecost hymn appeared in *Gospel Magazine,* July, 1777. It contained six stanzas under the title *To God the Holy Spirit.* The last two stanzas are omitted in our version. The hymn is very extensively used. (For notes on the melody, see Vol. I, No. 186.)

Concerning John Stocker we have no other information than this that he resided for a time in Honiton, Devonshire, England, and that he prepared nine hymns for the *Gospel Magazine* of 1776 and 1777. These were gathered and published in

1861 by D. Sedgwick under the title *Hymns and Spiritual Songs.*

377

Heavenly Spirit, all others transcending.
Aand over Aander, kom ned fra det Høie.
—Landst. 432.
—J. N. Brun.

RECITATIVE: The bride and the Spirit say: Come! Anointed by the Spirit, the Church of God sings! That Spirit which maintains the communion of saints; the Spirit that sanctifies us; hallowed be our festival and our song:

(1) *Heavenly Spirit, all others transcending,*
Thou who with Father and Son dost abide! etc.

Recitative: Jesus ascended and received from on high the gifts which He grants unto us, who administer His reconciling death. Come and sing praise unto Him, who heapeth coals of fire upon our heads:

(2) *Merciful Jesus, with love never failing,*
Sending Thy Spirit, the pledge ever new, etc.

Recitative: Our spirit is weak and it fails us often in time of trial. The enemy threatens; sufferings press in upon us, and death is bitter; let us sing of the Spirit, the heavenly Consoler:

(3) *Heavenly Consoler, with unction celestial,*
Heal Thou the wounds of each sin-burdened heart! etc.

This hymn appeared first in *Johan Nordahl Bruns Evangeliske Sange,* 1786. It was first taken into church use in a *Tillæg til den evangelisk-christelige Salmebog* (a supplement used only by the con-

gregation of Skien), published 1849, by G. A. Lammers. (Following Skaar.) (For biography of Brun, see Vol. I, No. 46.)

378

Holy Ghost, my comforter!
Veni, sancte spiritus!
—M. Moller, *Translator.*

For notes on 378 see No. 382.

379

O day full of grace, which we behold.
Den signede Dag, som vi nu ser.—Landst. 434.
—N. F. S. Grundtvig.

THIS old Christian "day hymn" belongs "to the old hymns used in the Church of Rome; hymns which were preserved partly by copies, but especially by oral tradition from generation to generation. The oldest and most venerable of all the Nordic hymns is permeated in a wonderful manner with the light from that supernal day, which is not recognized by the men of the world who cling to earthly things, but which can only be perceived by the spiritual eye of simple and innocent faith" (Söderberg). The hymn was adopted into many Lutheran hymn books of the Northern countries, but, independently of this "authorized" version, another popular form of the hymn maintained itself for many centuries in the current tradition of the people. The Swedish hymnologist, L. Högmarck, relates in his work of 1736 that "mycket enfaldigt gammalt folk, hvar gång thet siunger denna psalmen, wid slutet deraf tillägger således":

Thenna wisan hon är nu quädin, hon är icke lång,
Hon är nu snart kommen til enda.
Hon är af Sanct Johan beskrifwen en gång,
At til oss paa jorden nedsenda.
Ho thenna wisan quäder och gifwer act ther uppå,
Hans mål skal få en god enda.

The hymnologist Rudelbach says concerning this hymn: "This old Christian day hymn is a festival hymn and at the same time a 'day hymn'; the birth and the cross of our Lord greet each other; His resurrection and eternal power are felt like a breath of light thru the whole hymn; and the reverent morning and evening meditation lays effective emphasis upon those holy thoughts to which the Christian must continually return."

The oldest copy of this hymn is Swedish. A manuscript in the old fashioned hand writing of the monks is kept in the university library of Upsala in Sweden. It dates, apparently, from the year 1450. Söderberg calls this the oldest Swedish hymn. It is not yet possible to determine whether the original was written in Swedish or in Danish. It was first printed in Danish, 1569, in *Hans Thomissøn's Hymn Book.* It bears the title *Den gamle christelige Dagvise,* which proves that it was a well known hymn from an earlier period. While the Swedish version contains prayers to the Virgin Mary, these have been eliminated in Thomissøn's book. The Protestant hymn writers have always in their treatment of Medieval hymns rewritten them in the Lutheran spirit and given them a free rendering. "They have, so to speak, smelted and refined them, and re-

cast them in the true Reformation spirit, so that they shine forth in pure evangelical light, as they are sung by the congregation at services or in the devotional meeting of the quiet home circle" (Heggtveit).

Thomissøn's redaction of this hymn has been copied in most of the private editions of the old Danish hymn books. It is entered as No. 1 in *En ny og fuldkommen dansk Salmebog, indeholdende 1010 Salmer,* 1709. A Swedish translation has also been adopted into the later Swedish hymnals.

At the millennial celebration, 1826, commemorating the introduction of Christianity into Denmark, Grundtvig published a version of this hymn containing 12 stanzas, entitled "Den signede Dag med Fryd vi ser." In *Festsalmer,* 1850, he published a version containing seven stanzas. Landstad employed this in his Pentecost hymn (Landst. 434), while he has used the "day hymn" following Thomissøn's version in its place among the morning hymns (Landst. 604). The present English translation of Grundtvig's Pentecost hymn was prepared for *The Lutheran Hymnary,* 1911, by the Pastors O. H. Smeby, G. T. Rygh, and Carl Døving. The melody, which is one of the most beautiful of Northern tunes, was composed by C. E. F. Weyse, 1826, a Danish church musician.—Christoph Ernst Friedrich Weyse was born in Altona, March 5, 1774. Already as a young man he became known as a pianist of ability. In 1805 he was appointed organist of Vor Frue Kirke, Copenhagen, where he served until his death, in 1842. Weyse is chiefly known because of his compositions. He was a very highly

gifted composer. He wrote several operas and several choral compositions for various plays, romances, cantatas, and preludes and other music for the church. His *Koralbog* was published in 1839. Among Weyse's hymn tunes, his melody for Grundtvig's *Dagvise,* "Den signede Dag, som vi nu ser," is not only his best, but it ranks as one of the grandest church melodies that have come to us from the Northern countries. (See also L. H. No. 47.)

380

O Holy Ghost, Thou gift divine.
O Helligaand, du Skat saa skjøn.—Landst. 431.
O Heiliger Geist, du höchstes Gut.
—B. RINGWALDT.

RINGWALDT'S present hymn appeared in his *Evangelia, auf alle Sontag und Fest durchs gantze Jahr,* the preface of which was written November 28, 1581. The hymn is based upon John 15:26-27, 16:1-4, the Gospel lesson for the 6th Sunday after Easter: "But when the Comforter is come, whom I will send unto you from the Father, even the Spirit of truth, which proceedeth from the Father, He shall bear witness of me: and ye also bear witness, because ye have been with me from the beginning." The original hymn contained eight stanzas. The third and fourth stanzas are omitted in *Christliche Andachts-Flamme,* published, Riga, 1679, and the second and fifth have been condensed into one. In this form the hymn has entered into our hymn books. The Danish translation was rendered by Søren Jonæsen, 1693. This version is

found in all the leading Danish and Norwegian hymn books. Our present English translation was made by Rev. O. H. Smeby, 1911.—The melody has been taken from *Teutsch Kirchenampt,* 1525. (For notes on the author, see Vol. I, No. 18.)

381

Holy Ghost, dispel our sadness.
Helligaand, du største Gave.—Landst. 437.
O du allersüsste Freude.

—P. GERHARDT.

THIS is a beautiful hymn of prayer concerning the gift of grace sent by the Holy Ghost. It first appeared in the third edition of *Crüger's Praxis Pietatis Melica,* consisting of 10 eight-lined stanzas. Our version has employed stanzas 1, 3, 4, 9 and 10. Bible references: first stanza: Luke 11:13: "If ye then, being evil, know how to give good gifts unto your children, how much more shall your heavenly Father give the Holy Spirit to them that ask Him?"; second stanza, Isaiah 44:3: "For I will pour water upon him that is thirsty, and streams upon the dry ground! I will pour my Spirit upon thy seed, and my blessing upon thine offspring"; third stanza, Psalm 51:13: "Then will I teach transgressors Thy ways; and sinners shall be converted unto Thee"; fourth stanza, Ezekiel 36:26-27: "A new heart also will I give you, and a new spirit will I put within you; and I will take away the stony heart out of your flesh, and I will give you a heart of flesh. And I will put my Spirit within you, and cause you to walk in my statutes, and ye

shall keep mine ordinances, and do them"; fifth stanza, Psalm 71:1-9: "In Thee, O Jehovah, do I take refuge: Let me never be put to shame. Deliver me in Thy righteousness, and rescue me: Bow down Thine ear unto me, and save me. Be Thou to me a rock of habitation, whereunto I may continually resort: Thou hast given commandment to save me; For Thou art my rock and my fortress. Rescue me, O my God, out of the hand of the wicked, out of the hand of the unrighteous and cruel man. For Thou art my hope, O Lord Jehovah: Thou art my trust from my youth. By Thee have I been holden up from the womb; Thou art He that took me out of my mother's bowels: My praise shall be continually of Thee. I am as a wonder unto many; but Thou art my strong refuge. My mouth shall be filled with Thy praise, and with Thy honor all the day. Cast me not off in the time of old age; forsake me not when my strength faileth."

The hymn was used very extensively in Germany. Thru J. C. Jacobi's translation, "O Thou sweetest source of gladness," 1732, the hymn has become known in England and America, where many centos have been made from it. Our present translation is Toplady's version following Jacobi's translation. About 26 translations and centos have been made from this hymn. Dr. Götze, superintendent at Lübeck, has written a little book dealing with this beautiful hymn. A Catholic youth, twenty-one years of age, at his death told his pastor that the tenth stanza (our fifth stanza) had given him more comfort and joy than all the wisdom of the world. This stanza he had rewritten and read it repeatedly with tears

in his eyes. The hymn has been translated also into French, Danish, Swedish, and Norwegian. Brorson rendered the Danish version of the whole hymn.

The melody is by Johann Schop, German violinist and composer, born in Hamburg at the beginning of the 17th century; died in his native city, 1664 or 1665. Schop was a friend of Rist, for whose hymns he composed a number of melodies.

(For biography of P. Gerhardt, see Vol. I, No. 157.)

382

Come, Holy Ghost, in love.
Veni, sancte spiritus.
—Ray Palmer, *Translator.*

First stanza:

Veni, sancte spiritus,
Et emitte coelitus,
Lucis tuae radium.
Veni, pater pauperum,
Veni, dator munerum,
Veni, lumen cordium.

THIS is one of the most beautiful sequences in the Latin language. It has been called "the golden sequence." A critic of the 16th century writes as follows: "Nor indeed, in my opinion, can this poem be sufficiently praised; for it is above all praise, whether by reason of its wonderful sweetness along with a most clear and flowing style, or by reason of its agreeable brevity, along with wealth and profusion of ideas, especially as almost every line expresses an idea, or finally by reason of its

elegant grace of structure." Archbishop Trench says: "The loveliest of all hymns in the whole circle of Latin poetry. It could only have been composed by one who had been acquainted with many sorrows and also with many consolations." The hymn evidently dates from the beginning of the 13th century. The verse form employed is not known to have been used earlier than 1150. It is not definitely known who wrote the hymn. Several authorities have referred it to Pope Innocent III (d. 1216). Others have mentioned Herman Contractus (d. 1054), Stephen Langdon (d. 1228), and King Robert II of France (d. 1031).

Innocent III (Lothario Conti) was born in Anagni 1161. He became favorably known in Paris, Bologna, and Rome. He became cardinal at an early age and was elected pope in 1198, 37 years of age. During his reign the See of Rome rose to its highest point of power. His unblemished life and noble character, his mild yet firm and kindly manner and exceptional ability won for him a place of extraordinary power and influence. A number of hymns have been ascribed to him.

Ray Palmer (1808-87), who rendered the translation for No. 382, served as a congregational preacher in Albany, New York. He was also for a time secretary for The American Congregational Union. Palmer ranks as the foremost American hymn writer. "My faith looks up to Thee" is his most famous hymn (L. H. 456).

Martin Moller, who rendered the translation for No. 378, was born near Wittenberg, 1547. He served as a minister in Löwenberg, Sprottau, and

Görlitz. He died in the latter place, 1606. He was an author and translated a number of Latin hymns, among which occurs also "Heiliger Geist, du Tröster mein." The melody (St. Philips) is by W. H. Monk (1823-89).

Caswall's translation comes nearest to the original:

First stanza:

Come, Thou Holy Spirit, Come,
And from Thy celestial home
Shed a ray of light divine,
Come, Thou Father of the poor,
Come, Thou source of all our store,
Come, within our bosoms shine.

Grundtvig's translation follows:

First stanza:

Kom, Gud Hellig-Aand, kom brat!
Gjennembryd den mørke Nat
Med Guds Morgenrøde!
Lad vort Hjertes Lærkeslag
Hilse Herrens klare Dag,
Som stod op av Døde!

Skaar has given a Norwegian rendering as follows:

First stanza:

Kom, o Hellig' Aand du milde,
Lad fra Himmellysets Kilde
Dine Straaler til os naa!
Kom, vor arme Aands Opliver,
Kom, du Naadegavers Giver,
Kom, lys op i Hjertets Vraa!

383

O Light of God's most wondrous love.
O Lue fra Guds Kjærlighed.—Landst. 20.
—Birgitte C. Boye.

THIS hymn was first printed in *Guldberg's Hymn Book* of 1778, "To be sung on Pentecost Day before the reading of the Gospel, from the pulpit." The English translation was rendered by G. T. Rygh, 1908.

The melody dates from the 14th or the 15th century and is found in connection with the hymn "Dies est laetitiae." But it is *not* the melody for the hymn, "O day full of grace" (L. H. 379), as stated by translator under No. 185 (Vol. I), nor to Landstad's 434 and 604. This melody belongs to the hymn, "Den signede Dag er os nu ted" (Landst. 139, L. H. 189). (The biography of Birgitte C. Boye may be found in Vol. I, No. 183.)

384

I sing to Thee with voice and heart.
Ich singe dir mit Hertz und Mund.
—P. Gerhardt.

THIS hymn of praise appeared in *Crüger-Runge's Gesangbuch,* Berlin, 1653. It contained 18 four-lined stanzas. It was also published in *Crüger's Praxis Pietatis Melica,* 1665, and entered into a large number of the later hymn books. Our present translation was rendered by Miss Frances Elizabeth Cox for her *Hymns from the German,* 1864. Miss

Cox was born in Oxford, May 10, 1812; died September 23, 1897.

(For notes on P. Gerhardt, see Vol. I, No. 157.)

385

To Thee all praise ascendeth.
Ich will den Herren loben.

—J. Rist.

BASED upon Psalm 34:1: "I will bless Jehovah at all times: His praise shall continually be in my mouth." It was published in *Rist's Neuer Himlischer Lieder Sonderbares Buch,* 1651. The original contained 12 eight-lined stanzas. In his *Hausmusik* of 1654 it appeared in a different form, 6 twelve-lined stanzas. This form has been followed in the part of the hymn adopted into *The Lutheran Hymnary.* The melody is by Hans Kugelmann and was published in 1540. It has been used as the melody for Graumann's hymn, "Nun lob, mein Seel, den Herren" (L. H. No. 7). This melody is extensively used and has been harmonized, among others, by the famous Michael Pretorius (1572-1621), whose setting and rhythm have been used in *The Lutheran Hymnary.* Hans Kugelmann was born in Augsburg and lived in Königsberg, employed as "kapellmeister" for Duke Albrecht. He died in 1550. (For biography of J. Rist, see Vol. I, No. 148.)

386

We praise and bless Thee, gracious Lord.
O treuer Heiland, Jesu Christ.

—C. J. P. Spitta.

THEREFORE if any man is in Christ, he is a new creature: the old things are passed away; behold, they are become new" (2 Cor. 5:17). This is the Biblical basis for the first stanza. The second stanza is based on Rom. 12:2 and Eph. 4:22-24; the third stanza, upon Phil. 1:6 and Ps. 51:12; the fourth, upon Is. 35:3 and Rom. 12:12; and the fifth, upon 2 Cor. 4:16 and Rev. 7:9 & ff.

The hymn appeared first in *Psalter und Harfe, Zweite Sammlung,* Leipzig, 1843. The present translation was rendered by Miss Jane Borthwick (see No. 556) and was published in her *Hymns from the Land of Luther,* 1855. The melody (Azmon) was composed by Carl G. Gläser, born in 1784 at Weissenfels; died 1829, in Barmen, Germany. (For notes on Spitta, see Vol. I, No. 80.)

387

Praise to the Father, the glorious King of creation!
—J. H. Hopkins.

THIS hymn is listed as a translation of Neander's "Lobe den Herren" (L. H. No. 5), but with the exception of the first stanza it is really an original poem written in the same meter and set to the same melody as Neander's hymn. It was published in *Hopkins' Carols, Hymns and Songs,* 1882.

John Henry Hopkins was born in Pittsburgh, Pennsylvania, October 28, 1820. He was educated at the University of Vermont. He was ordained to the ministry in 1850 and served as rector of Christ's Church, Williamsport, Pennsylvania. He died August 13, 1891, in Troy, New York. Hop-

kins published *Poems by the Wayside,* 1883; the above mentioned *Carols, Hymns and Songs,* first edition, 1862; second edition, 1866; third edition, 1882.

388

Father of all, whose love profound.

—Ed. Cooper.

LET us therefore draw near with boldness unto the throne of grace, that we may receive mercy, and may find grace to help us in time of need" (Heb. 4:16). The earliest known edition of this hymn is in *Portions of the Psalms,* chiefly selected from the versions of Merrick and Watts with occasional hymns, adapted to the service of the church for every Sunday in the year, Uttoxeter, 1805.

The melody (Rivaulx) is by Rev. J. B. Dykes, and appeared originally in *Grey's Hymnal* for use in the English Church, 1866.

Edward Cooper was born in 1770 and educated at Queen's College, Oxford (B. A. 1792). He became Fellow of All Souls' College and was ordained to the ministry in 1793. He became rector of Hamstall-Ridware, 1799; and of Yoxall, Staffordshire, 1809. He was associated with the Rev. John Stubbs and T. Cotterill in the compilation of the earliest of the Staffordshire hymn books, 1805. He published his own hymn book, *A Selection of Psalms and Hymns,* 1811, for use in his own churches. His *Practical and Familiar Sermons* (7 Vols.) passed thru several editions. Cooper died in 1883. (H. A. & M.)

389

O happy day, that stays my choice.

—P. DODDRIDGE.

THIS hymn appeared in J. Orton's posthumous edition of Doddridge's hymns, 1755, in five stanzas, entitled, *Rejoicing in our Covenant Engagement to God* (2 Chron. 15:15). Many alterations have been made in Doddridge's text. The fourth stanza is omitted in *The Lutheran Hymnary.*

The melody (Warrington) was composed by Ralph Harrison, 1748-1810; Presbyterian and, later, Unitarian minister in Manchester, England; compiler of *Sacred Harmony,* 1784-91. (For notes on Doddridge, see Vol. I, No. 153.)

390

Author of faith, to Thee I cry.

—C. WESLEY.

THIS hymn was originally published as the first of six hymns appended to a tract entitled: *A short View of the Differences between the Moravian Brethren in England and J. and C. Wesley,* 1745. It has passed from the Wesley hymn book of 1780 into various collections both in Great Britain and America. Arthur Henry Brown, born 1830, is the composer of the melody (Purleigh; see Vol. I, No. 95). He was a fertile writer of melodious hymn tunes and editor of many publications, including *The Altar Hymnal.* (For biography of C. Wesley, see No. 244.)

391

Amid the world's deceitful cares.
I lefwernets bekümmer sänkt.
I denne Verdens sorger sænkt.—Landst. 456.

—L. P. Gothus.
J. O. Wallin.

THE Biblical references for the hymn are as follows: third stanza, 1 Kings 20:1, Luke 12:20, and 2 Sam. 12:23; fourth stanza, Matt. 16:26 and Rev. 20: 12-13; fifth stanza, Matt. 7:13-14; sixth stanza, Matt. 25:35; seventh stanza, Luke 17:10.

The following anecdote is told concerning an unbeliever who was present once at a service in which this hymn was sung. The hymn refrain: "O man, O man! the end draws near! Thy life thou art expending," forced itself upon his attention. The words of this refrain continued to ring in his ears. They penetrated into the depths of his conscience. He could not find peace until he received comfort in death from the Conqueror of death.—Our present English translation was rendered by Carl Døving, 1901.

Johan Olof Wallin prepared a masterly version of this hymn for the *New Swedish Hymnal* of 1819. The Norwegian translation by Landstad is also good. "It is a mighty call to repentance, and the earnestness and intensity of its appeal scarcely have a parallel among our hymns."

The melody was composed especially for this hymn by L. M. Lindeman (see Vol. I, No. 132). In an abbreviated form it entered into *Church Hymns,* London, 1906. It has been given the name

"Stahlheim" and has been set to the Greek hymn: "Behold, the Bridegroom draweth nigh" (Midnight hymn of the Eastern Church; translated by R. M. Moorsom, 1901).

Laurentius Petri Gothus (ca. 1529-1579) is said to have composed this hymn, which the clergy of Sweden at one time desired to exclude from their hymn book. The reason for this seems to have been prejudice against the poet, as the hymn soon after his death entered into many hymn books, and it is now used very extensively. Originally the first line of the hymn was as follows: "Medhan wij leffue i werlden til."

Gothus received his education at Upsala. He also attended German universities and received his master's degree at Wittenberg.

Johan Olof Wallin was born in Stora Tuna, Dalarne, Sweden, October 15, 1779. As a young boy he was sent to Fahlun's school; later he attended the gymnasium of Vesterås, and at the age of 20 he entered the university. His poetic talent became apparent at an early age. In 1803 he won the prize offered by the Swedish Academy for a translation of the "Odes" of Horace, and two years later he was awarded a similar prize for his poem "Uppfostraren." In 1808 he passed the theological examinations, and the following year was appointed "lector" of theology and pastor of Karlsberg. He remained in this work until 1816, when he became dean of Vesterås; in 1818 he was appointed pastor primarius of Stockholm; in 1830, first court preacher; and in 1837, archbishop. He died June 30, 1839.

From 1807 to 1811 Wallin issued a few revised church hymns, but, as one hymnologist says, "They were principally productions of secular poetic art—with luxuriant richness of color, but without power and spirit, seen from the Christian point of view. The poet was yet steeped in the reigning spirit of rationalistic neology, so prevalent at that time, and could not yet freely sing unto the Lord and serve as a true interpreter of the inner life of the Church." Two later collections of hymns, published 1812-13 in collaboration with Frans Mikael Franzén (1772-1847), rank much higher, and they show, further, that Wallin was undergoing a positive development as a religious poet. In 1814 a committee of which Wallin was a member published a *Proposal for Improvement of the Church Hymns.* This reformatory effort called forth much criticism, and Wallin began to realize more and more that the doctrinal position of the church leaders was untenable. In April, 1816, at the anniversary festival of the Bible Society, he delivered an address wherein he declared war upon rationalism and neology and took his stand squarely upon the faith and confession of the Lutheran Church. The same year he published *Proposal for a Swedish Hymn Book,* a work which he further developed during the two following years. This work was accepted by the Swedish Diet of 1818 and was published, 1819, under the title *Den Swenska Psalmboken.* Of the 500 hymns included in this book, 130 were written by Wallin. Three of Wallin's hymns are found in *Landstad's Hymnal,* namely: 147, 233, and 456 (the present hymn).

392

Lord, as to Thy dear cross we flee.

—J. H. GURNEY.

HAVE this mind in you, which was also in Christ Jesus" (Phil. 2:5).

This hymn was published in *Gurney's Lutterworth Collection of Hymns,* 1838. It has found a place in a large number of hymn books in England and America. In some collections the first line reads thus: "As to Thy cross, dear Lord, we flee"; in others: "Lord, as we put our trust in Thee." (For notes on the melody, see No. 243.)

John Hampden Gurney was born August 15, 1802, in Serjeants' Inn, Fleet Street, London. He was the son of Baron Sir John Gurney. He was educated at Trinity College, Cambridge; ordained to the ministry in 1827; became curate of Lutterworth, Leicester; rector of St. Mary's, Marylebone, 1847; and prebendary of St. Paul's, London, 1857. He died in London March 8, 1862.

Gurney published *A Collection of Hymns for Public Worship,* 1838, containing 300 hymns; *Psalms and Hymns for Public Worship,* 1851, containing 300 hymns and psalm versions. In this latter collection there are 13 of his own hymns.

393

With all my heart I love Thee, Lord.
Herzlich lieb hab ich dich, O Herr.

—M. SCHALLING.

THIS hymn was written about 1567. It was printed for the first time in *Kurtze und sonderliche Newe Symbola etlicher Fürsten,* etc., Nürnberg, 1571. Lauxmann says: "This hymn, 'a prayer to Christ, the hope and comfort of the soul in life and in death,' based upon the 18th and the 73rd Psalm, is a gem presented to the Church out of the depths of Schalling's heart. It was one of the favorite hymns of Ph. J. Spener, who sang it every Sunday evening. It was also treasured highly by Duke Ernst III of Sachse-Gotha; by the poet Gellert (I, 102), and by many others." The beautiful melody commonly used for this hymn appeared first in *Bernhard Schmidt's Zwey Bücher einer neuen Künstlichen Tabulatur auff Orgel und Instrument,* Strassburg, 1577. It was harmonized by J. S. Bach and incorporated into his *Passion According to St. John.* There are seven English translations of this hymn.

Martin Schalling was born in Strassburg April 21, 1532. He took up his studies in Wittenberg in 1550 and became one of Melanchthon's favorite pupils. He was also an intimate friend of Selnecker. Having received his M. A. degree, he lectured for a time in Wittenberg, and in 1554 was called to the office of diaconus of Regensburg. In a short time, however, he incurred the displeasure of Bishop Gallus, who favored the teachings of Mathias Flacius. When Schalling in his sermons attacked Flacius, he was compelled to resign, in 1558. He was called to Amberg, but was again compelled to resign, this time because of his opposition to the Calvinistic views of Elector Friedrich III. Friedrich's

son, the later Elector Ludwig of Saxony, who was a Lutheran, recalled Schalling to Amberg in 1576 and made him court preacher and superintendent. After Friedrich's death, the same year, he was made general superintendent of Oberphalz and court preacher of Heidelberg. A few years later, however, he fell from grace with the elector and had to resign his office, this time because he declined to accept the Formula of Concord, for the reason that this document, in his opinion, contained unjust attacks upon the followers of Melanchthon. In 1585 Schalling was called to the pastorate of Nürnberg, where he served until he lost his eye-sight a few years later. He died in Nürnberg, 1608. Schalling was not a man of strife. But the bitter doctrinal controversies of that period distracted the Church, and the ministers, often against their wish, were drawn into the struggle.

394

Take up thy cross, the Savior said.
—C. W. Everest.

FOLLOWING Christ. "Then said Jesus unto His disciples, If any man would come after me, let him deny himself, and take up his cross, and follow me" (Matt. 16:24). The hymn was written in 1833 and was first printed in the author's *Visions of Death, and Other Poems,* published during the same year. The original text has undergone many changes in most of the hymn books.

Charles William Everest, born May 27, 1814, in East Windsor, Connecticut, was educated at Trinity College, Hartford, where he took his final

examination in 1838. He was ordained to the ministry in 1842, and in the same year became rector of Hampden, near New Haven. He served here until 1873. He died in Waterbury, Connecticut, January 11, 1877. (Concerning the melody, see No. 221.)

395

I heard the voice of Jesus say.

—H. Bonar.

THE Invitation of Christ. "Jesus said unto them, I am the bread of life: he that cometh to me shall not hunger, and he that believeth on me shall never thirst" (John 6:35).

The hymn was written in Kelso and published, 1846, in *Bonar's Hymns Original and Selected,* and in 1857 in his *Hymns of Faith and Hope* under the title *The Voice from Galilee.* This is one of Bonar's most popular hymns. It is very frequently used at mission meetings. Dr. MacGill has translated it into the Latin for his *Songs of the Christian Creed and Life,* "Loquentem exaudivi." The melody (Beeforth) was composed by Arthur Henry Mann, English composer, born in 1850. (For notes on H. Bonar, see No. 352.)

396

Long did I toil, and knew no earthly rest.

—H. F. Lyte.

THIS hymn appeared in the author's *Poems Chiefly Religious,* 1833. Two of the original stanzas are omitted in our version. A beautiful hymn, breathing the spirit of intense devotion, con-

fidence, and trust. It is based upon the following Bible passages:

1. "Come unto me, all ye that labor and are heavy laden, and I will give you rest" (Matt. 11:28).

2. "I am the vine, ye are the branches: He that abideth in me, and I in him, the same beareth much fruit; for apart from me ye can do nothing" (John 15:5); see also 2 Cor. 3:5, Phil. 2:13, and James 2:5.

3. "Jesus Christ is the same yesterday and today, yea, and for ever" (Heb. 13:8); also Rev. 1:18.

4. 1 Cor. 13:8-12.

The melody (Tenterden) was composed by Rev. Ethelbert W. Bullinger, D. D., born 1837. (For notes on H. F. Lyte, see Vol. I, No. 9.)

397

Good and pleasant 'tis to see.
Sieh wie lieblich und wie fein.

—M. MUELLER.

BROTHERLY Love. "Behold, how good and pleasant it is for brethren to dwell together in unity" (Psalm 133:1). The original form of this hymn is a version of Psalm 133 by Müller, in his *Psalmen Davids,* 1700. The version translated into English by Miss Cox, in her *Sacred Hymns from the German,* 1841, is taken from *Bunsen's Versuch,* 1833. (For notes on the melody, see Vol. I, No. 16.)

Michael Müller was born at Blankenburg in the Saxon Harz, January 12, 1673. He studied the-

ology in Halle under Francke and Breithaupt. Shortly after completing his university course, in 1697, he was seized with violent hemorrhages. He so far recovered as to be able to accept the position of house tutor in the family of Gaisberg (Geyssberg) at Schaubeck, Württemberg; but after a time his illness returned and he died there March 13, 1704. Müller's principal work is his excellent version of the Psalter, *Die Psalmen Davids,* Stuttgart, 1700. He also wrote a number of original hymns.

—J. Mearns.

398

I lift my heart to Thee.

—C. E. Mudie.

THIS hymn was written in October, 1871. It is Mudie's best known hymn. It has found a place in many hymnals. The melody (Sursum corda) was composed by G. Lomas, b. 1834; d. 1884.

Charles Edward Mudie, the founder of the famous library which bears his name, was born in Cheyne Walk, Chelsea, October 18, 1818. He published his poems in 1872 under the title *Stray Leaves.* In this volume are found a number of his hymns and songs based upon Biblical texts. They bear the marks of sincere Christian faith and piety. Mudie died October 28, 1890.

399

Come to Calvary's holy mountain.

—J. Montgomery.

IN that day there shall be a fountain opened to the house of David and to the inhabitants of Jerusalem for sin and for uncleanness" (Zechariah 13:1;

John 4:14; 2 Kings 5:13; Heb. 10:22; 1 John 1:7).

This hymn appeared first in *Cotterill's Selection,* 1819, under the title *A Fountain opened for Sin and Uncleanness.* It was printed in *Christian Psalmist,* 1825, and has been given a place in many leading hymn books. The melody (Naar mit Øie) is by Ludvig Lindeman (Vol. I, No. 132). See also No. 274. (For notes on Montgomery, see Vol. I, No. 65.)

400

The abyss of many a former sin.
—Joseph of the Studium.

JOSEPH OF THE STUDIUM (or of Thessalonica) was a younger brother of the famous Greek poet, St. Theodore of the Studium. Joseph was bishop of Thessalonica. He died in prison from the effects of harsh treatment administered upon the command of the Emperor Theophilus.

Melody by J. H. Schein (1586-1630).

401

Yea, as I live, Jehovah saith.
Saa sandt jeg lever, siger Gud.—Landst. 465.
So wahr ich lebe, spricht dein Gott.
—J. Heermann.

THE hymn was first printed in *Devoti Musica Cordis* (Breslau, 1630) and belongs to a series of hymns under the title *Andächtige Buss- und Trost-Psalmen,* based upon words of the ancient church fathers. The text for this hymn was selected by Heermann from *Moller's Meditationes sanctorum patrum.* This work begins with the following exhortation from the church father Au-

gustine, based upon Ezekiel 18:23 and 33:11: "Say unto them (Ez. 33:11): As I live, saith the Lord Jehovah, I have no pleasure in the death of the wicked; but that the wicked turn from his way and live. In these words the Lord promises grace and everlasting life unto all sinners, not that they should become secure and sin because of this grace and mercy, but He promises them grace and compassion in order that they may not despair. To prevent man from falling into such security in sin, God has ordained that the hour of death shall be unknown to us. Therefore, O man, reflect upon this; for, tho God has promised you forgiveness of sins, He has not assured you that you shall live till tomorrow. If you have lived in sin until now, then see to it that you are converted today, while you yet live, and do not postpone it, for who knows whether he shall continue to live on the morrow? Therefore, repent and turn to God, that He may show mercy unto you, in order that you may in a firm faith and hope await His joyful appearing." To this quotation from Augustine, Moller has added the following prayer: "Lord Jesus, help me that I may not delay and that I may not postpone my conversion from day to day; but help me today to a true repentance, so that I at any time, yea, at any moment may be found ready, as a true Christian, to depart from this world. Amen."

The hymn was first translated into Danish for *Pontoppidan's Psalmebog,* 1740. The translator is not known. The English translation was rendered by E. Massie, 1867. (For notes on the melody, see Vol. I, No. 97.)

402

Tho we long, in sin-wrought blindness.
—F. T. PALGRAVE.

BUT it was meet to make merry and be glad: for this thy brother was dead, and is alive again; and was lost, and is found" (Luke 15:32). See the Gospel lesson for the Third Sunday in Trinity. This hymn was first published in *Palgrave's Hymns*, second edition, 1868.

Francis Turner Palgrave, the oldest son of the historian, Sir Francis Palgrave, was born in Great Yarmouth, September 28, 1824. He was educated at the Charterhouse (1838-1843) and at Oxford, from which institution he graduated with honors. He pursued the study of the classics with keen interest. He held a scholarship at Balliol College, from 1842, and a fellowship at Exeter, 1846. He occupied a position as member of the national board of education until 1884, and was also the private secretary to Lord Granville, the lord president. In 1885 he was appointed professor of poetry at Oxford University. Palgrave was a very prolific writer. His *Hymns* were published in three editions, 1867, '68, '70. They are also found elsewhere in other publications. His hymns possess marked originality and are characterized by warmth and depth of feeling as well as beautiful diction. Palgrave died October 24, 1897. (Concerning the melody, see No. 251.)

403

Wilt Thou not, my Shepherd true.'
Guter Hirte, wilst du nicht.

—J. SCHEFFLER.

THE Good Shepherd.

In *Scheffler's Heilige Seelenlust,* Breslau, 1657, this hymn of five stanzas appeared under the title, *She (the soul) beseeches Him (the Good Shepherd) to bring His lamb into His fold."* The English translation was rendered by Frances Cox, 1841. The hymn was given a place in *Freylinghausen's Gesangbuch,* 1705, and is still extensively used in Germany and other countries. Four different translations are in common use in England and America. J. Mearns says: "This hymn is permeated with tenderness and true pathos."

The melody, commonly ascribed to Johann Crüger, may just as likely have been composed by Chr. Runge, in whose *Choral-Buch* it first appeared in 1658. (For notes on Scheffler, see Vol. I, No. 68.)

404

Redeemed, restored, forgiven.

—SIR H. W. BAKER.

HE was lost, and is found" (Luke 15:24). "All we like sheep have gone astray; we have turned every one to his own way; and Jehovah hath laid on Him the iniquity of us all" (Is. 53:6).

This hymn of praise for the salvation in Jesus Christ was written during a vacation period spent

by Baker in Ireland. It is dated "Killarney, September, 1876." It was published in November of the same year in *The Monkland Parish Magazine* and was later included in *Hymns for Mission Churches,* published by the editors of *Hymns Ancient and Modern,* in which collection it was embodied at a later date. (Concerning the melody, "Munich," see Vol. I, No. 134. For notes on Baker, see Vol. I, No. 17.)

405

Behold, how good a thing.

—C. Wesley.

PUBLISHED 1742, in *Hymns and Sacred Poems,* No. 6. It is a paraphrase on Ps. 133.

Behold, how good and how pleasant it is
For brethren to dwell together in unity!
It is like the precious oil upon the head,
That ran down upon the beard,
Even Aaron's beard;
That came down upon the skirt of his garments;
Like the dew of Hermon,
That cometh down upon the mountains of Zion:
For there Jehovah commanded the blessing,
Even life for evermore.

The melody (Derwent) was composed by John Addock, born in England, 1838. (For notes on C. Wesley, see No. 244.)

406

How fair the Church of Christ shall stand.
Hvor deilig skal Guds Kirke staa.—Landst. 484.

—Th. Kingo.

THE hymn is based upon the Epistle lesson for the Fifth Sunday after Trinity (1 Pet. 3:8-15) and appeared for the first time in *En ny almindelig Kirkesalmebog,* 1699: ". . . Be ye all likeminded, compassionate, loving as brethren, tenderhearted, humbleminded: not rendering evil for evil, or reviling for reviling; but contrariwise blessing; for hereunto were ye called, that ye should inherit a blessing" (1 Pet. 3:8-9). This hymn was rendered into English by O. T. Sanden, 1908. (For notes on the melody, see Vol. I, No. 97. For biography of Kingo, see Vol. I, No. 37.)

407

Brethren, called by one vocation.
Allen ist ein Heil beschieden.

—C. J. P. SPITTA.

THE Communion of Saints.

Published in Pirna, 1833, *Psalter und Harfe,* first series, five stanzas under the title: *Unity in Spirit.*

"If there is therefore any exhortation in Christ, if any consolation of love, if any fellowship of the Spirit, if any tender mercies and compassions, make full my joy, that ye be of the same mind, having the same love, being of one accord, of one mind; doing nothing thru faction or thru vainglory, but in lowliness of mind, each counting other better than himself" (Phil. 2:1-3. See also 1 Cor. 1:10; 1 Peter 2: 11 ff; 1 Tim. 6:3-5; Rom. 12:16; 15:5; "Judge not": Luke 6:36 ff.; Matt. 7:1.) (For notes on Spitta, see Vol. I, No. 80. For notes on the melody, see No. 210.)

408

Jesus, I my cross have taken.

—H. F. Lyte.

AND he that doth not take his cross and follow after me, is not worthy of me" (Matt. 10:36).

"What things were gain to me, those I counted loss for Christ" (Phil. 3:7).

This hymn is found in *Sacred Poetry,* Edinburgh, Oliphant & Sons, 3rd edition, 1824, in 6 stanzas of 8 lines, and with the heading: *Lo, we have left all and followed Thee* (Matt. 19:27), and signed "G." In 1825 it appeared in *Montgomery's Christian Psalmist* with the same signature; in the *Family Visitor,* 1826, and in *Hymns for Private Devotion,* 1827, it appeared without signature; and 1833 in *Lyte's Poems, Chiefly Religious.* In an abbreviated and sometimes altered form it has passed into numerous collections in most English speaking countries.—The melody is by Johann Rosenmüller. (See Vol. I, No. 108.)

409

Rise, my soul, and stretch thy wings.

—R. Seagrave.

SEAGRAVE'S Hymns for Christian Worship, 1742, contained this hymn of four stanzas. It bore the title *The Pilgrim's Song.* In 1860, it also appeared in Sedgwick's edition of *Seagrave's Hymns.* In 1753 it was included in *G. Whitefield's Hymns for Social Worship.* Here the third stanza of the original was omitted. This version has been most extensively used since that time. The hymn has gained universal favor in England and America.

The melody (Excelsius) was composed by John Henry Cornell, born May 8, 1828, in New York. He served for many years as organist of St. Paul's Chapel (Trinity Parish). Among other works he has published *Primer of Modern Musical Tonality*, 1876. Cornell died in 1894.

Robert Seagrave was born 1693, in Twyford, England. He was educated at Clare College, Cambridge; was graduated 1714. He was ordained to the ministry in the Episcopal Church, but later joined the Wesley brothers and Whitefield. He labored with great zeal thru sermons and writings for a more earnest preaching of the Word and for a better development of spiritual life among the people. In 1739 he was made "Sunday Evening Lecturer" in Lorimer's Hall, London, preaching there until 1750. He was an intimate friend of Whitefield and preached very frequently in his tabernacle. His hymns, much cherished and used, were published in his *Hymns for Christian Worship*, printed especially for the use at his services in Lorimer's Hall. Now only a couple of his hymns are in common use. Seagrave died about 1759.

410

Let me be Thine forever.
Lad mig nu din forblive.—Landst. 47.
Lass mich dein sein und bleiben.
—N. SELNECKER, ET AL.

Lass mich dein sein und bleiben,
du trewer Gott und Herr.
Von dir lass mich nicht treiben,
halt mich bey deiner lehr.

Herr, lass mich nur nicht wancken,
gieb mir bestendigkeit.
Dafür wil ich dir dancken
in alle ewigkeit.

(Wackernagel, *Das d. Kirchenlied,* IV, No. 355.)

THIS beautiful stanza is very frequently used in Germany at the close of divine services. It was first published in *Selnecker's Passio,* 1572, and later, 1688, in the *Rudolstadt Gesangbuch,* with two additional stanzas by an unknown author. The translation was rendered by Dr. M. Loy for the *Evangelical Lutheran Hymnal* of the Ohio Synod, published in 1880. (For notes on the melody, see No. 284.)

Dr. Nicolaus Selnecker was born December 5, 1532, in Hersbruck, near Nürnberg. Already at the age of 12, while a pupil in school, he was appointed chapel organist in the Castle of Nürnberg, where his "annual salary consisted of 8 Thaler and two wagon loads of fuel." King Ferdinand, who often visited Nürnberg, thus learned to know the boy, and his genial nature as well as his musical ability made him at once a great favorite with the royal singers. In 1550 he was sent to Wittenberg to study. He became Melanchthon's favorite pupil and was granted his master's degree already in 1554. He delivered lectures at times for upwards of 200 students. Upon Melanchthon's recommendation he was in 1557 appointed court preacher for the Elector August at Dresden. He also served as tutor for the young prince, the heir apparent, and had charge of the instruction of the chapel choristers of the court. At this court were a few Crypto-Calvinists who found their plans thwarted by Selnecker.

Among their leaders may be mentioned the court physician, C. Peucer, Melanchthon's son-in-law, and the privy-councillor, Krakow. These decided to overthrow Selnecker, and they were soon afforded an opportunity. One of the deacons, Hoffmann, in a sermon reprimanded the elector for his reckless hunting whereby his subjects had been defrauded and their property damaged, and when the preacher on this account was exiled from the city, Selnecker declared himself in full accord with him. Naturally he also incurred the displeasure of the elector, and, when Selnecker sought release from his office, this was "graciously granted him." In March, 1565, he delivered a sermon based upon Psalm 141 and added a strong note of warning against false doctrine concerning the Lord's Supper. Selnecker now became professor at the University of Jena. But while at Dresden he had incurred the enmity of the Crypto-Calvinists by defending the Lutheran faith and confession, at Jena he was suspected of being himself a Crypto-Calvinist, presumably on account of his peaceful bearing, and possibly because he was Melanchthon's disciple. He was compelled to leave Jena, and the Elector August appointed him theological professor of Leipzig and preacher of the Church of St. Thomas. After serving here with great success for two years, Duke Julius of Brunswick requested him to organize the Church of Brunswick according to the polity of the Lutheran faith, and while serving as court preacher and bishop of Wolfenbüttel he speedily wrought improvements both in the schools and churches of Wolfenbüttel and other places. Then he again took up his office

in Leipzig, where he, together with Chemnitz and others prepared the Formula of Concord, which was published in 1577 and gave rise to violent attacks by dissenters. Selnecker remained calm and patient, and during this period employed his spare time in composing poetry and music. He devoted especial attention to the Motette Choir of the St. Thomas Church of Leipzig, the organization which many years later became famous under the leadership of Johann Sebastian Bach. In 1586 the Elector August died and was succeeded by his son, Christian I, who was under Calvinistic influence, and Selnecker was compelled to retire from his offices in Leipzig. Later he was appointed superintendent of Hildesheim. During his stay there, the Elector Christian died suddenly, and the Calvinists lost their power, with the result that Selnecker was recalled to Leipzig. He accepted the call, but was now broken in health and died in Leipzig May 24, 1592.

Selnecker ranks with Helmbold and Ringwaldt as one of the most prominent hymn writers of his age. His hymns are permeated with the objective, churchly spirit of the Reformation, and the greater number of them reveal a deep and intense love for the Savior. Many of his hymns dwell too much upon the bitter doctrinal controversies and conflicts of his period. His *Christliche Psalmen, Lieder und Kirchengesänge,* 1587, contained 140 of his hymns. A few melodies harmonized in four parts are also accepted as his. (According to Skaar, J. Mearns, and others.)

411

Jesus sinners doth receive!
Jesus nimmt die Sünder an;
Saget doch dies Trostwort allen.
—E. NEUMEISTER.

THIS is Neumeister's best hymn. It was published in *Evangelischer Nachklang,* 1718, and is based upon the Gospel lesson for the Third Sunday after Trinity (Luke 15:1-10); see also Matt. 11:28: "Come unto me, all ye that labor and are heavy laden, and I will give you rest"; and Is. 1:18: "Come now, and let us reason together, saith Jehovah: tho your sins be as scarlet, they shall be as white as snow; tho they be red like crimson, they shall be as wool." The hymn is extensively used in Germany and America, especially at mission festivals. There are six English translations. The version used in *The Lutheran Hymnary* follows in the main the edition of Henry Mills in his *Horae Germanicae* (1845-56). (For notes on the melody, see No. 223.)

This hymn must not be mistaken for

Jesus nimmnt die Sünder an,
Drum so will ich nicht versagen,

by Ludwig Heinrich Schlosser (1663-1723).

Erdmann Neumeister was born May 12, 1671, in Uechteritz, near Weissenfels. He was educated at the University of Leipzig (1689-95). Having taken final examinations, he entered the ministry two years later. He served in Bibra and for a time also as superintendent of the Eckartsberg district, until

1704, when Duke Johann Georg appointed him court preacher of Weissenfels. In 1706 he became court preacher, member of the consistory, and superintendent of Sorau. Finally, in 1715, he accepted the call to the church of St. Jacobi, in Hamburg, where he served until his death, in 1756.

Neumeister became known as one of the leading preachers of his time, zealous for the orthodox Lutheran doctrine and confessions. From the pulpit and thru the press he vigorously opposed the prevalent, unsound, morose pietism and similar phases of religious practice. During his student days he began to write hymns and ranks high as a hymn writer. In all he wrote over 650 hymns. Many of his best productions give evidence of rich Christian experience and sincere study of the Scriptures. His hymns are characterized by simple and striking expressions and fervent, poetic feeling. Several of his hymns are based upon older versions. A number of his later productions are of minor rank.

The greater number of Neumeister's hymns appeared in the following publications: 1. *Der Zugang zum Gnadenstuhle Jesu Christi,* Weissenfels (seven editions of devotional books containing hymns, 1705-24); 2. *Fünffache Kirchen-Andachten,* Leipzig, 1716; 3. *Evangelischer Nachklang,* Hamburg, two editions (1718 and 1729).

412

O Lord, how joyful 'tis to see.
O quam juvat fratres Deus.
Psalm 133:1.

—C. Coffin.

APPEARED in the *Paris Breviary,* 1736, as the hymn for Tuesdays at vespers; and in *Coffin's Hymni Sacri* the same year. The translation is by J. Chandler in his *Hymns of the Primitive Church,* 1837. It appears in a large number of hymn books, and ranks with the most popular of Chandler's translations. The melody (Balcom) is by Theodore Edward Aylward, born in England 1844. He was a pupil of S. S. Wesley, and became organist of the Cathedral at Llandaff, 1870, and at Chichester, 1876. He was the musical editor of *The Sarum Hymnal,* 1868. (Notes on Coffin in Vol. I, No. 176.)

413

Jesus, Master! at Thy Word.

—M. F. LIEBENBERG.

AND Simon answered and said, Master, we toiled all night, and took nothing: but at Thy word I will let down the nets" (Luke 5:5). The hymn was published in *Bidrag til Christelig Eftertankes og Opbyggelses Fremme,* first volume, 1823.

It has been stated that the melody was taken from the Swedish book of chorals, set to the hymn: "Menska! O hvi dröjer du?" It has not been definitely established, however, that this melody is of Swedish origin.

Mikael Frederik Liebenberg was born April 2, 1767, in Copenhagen, where his father worked as a furrier. His mother died when the boy was only five years old, and at the age of ten he also suffered the loss of his father. An intimate friend of his parents, the brewer Bent Hoftved, took charge of the boy and furnished him with private instruction

until 1783, when he entered the university. For some time he was in charge of a school; he became candidate of theology in 1792 with the highest honors. In 1794 he became pastor of the reformatory in Christianshavn, and in 1797 was made chief instructor at the Cathedral School. In 1799 he became pastor of Fredriksborg; in 1805, palace chaplain; in 1810, court preacher; and in 1816, after Bishop Balle's death, Liebenberg was appointed to the office of royal "confessionarius." He was a popular preacher, and personally he was highly esteemed and loved. Bishop Balle requested him to send in some of his hymns to the committee preparing the *Evangelisk Christelige Salmebog.* Five of these were accepted for the book. Liebenberg died May 3, 1829. (Skaar, following *Nyt theologisk Bibliothek,* 1829.)

414

Not what these hands have done.

—H. Bonar.

SALVATION thru Christ alone."

"For all have sinned, and fall short of the glory of God; being justified freely by His grace thru the redemption that is in Christ Jesus" (Rom. 3:23-24).

This hymn appeared first in *Hymns of Faith and Hope,* second series, 1861. It contained 12 four-lined stanzas. As a rule it appears in an abbreviated form. The first line is also found thus: "Not what I feel or do" (second stanza, first line, of the original); "I bless the Christ of God" (seventh stanza, first line, of the original). It is used very exten-

sively in these various versions. The melody (St. Augustine) was composed by J. B. Dykes.

415

Jesus, Thy blood and righteousness.
Nu Kristi Blod, Retfærdighed.
Landst. Nor. Am. Ed. 650.
Hauge's Hymn Book, No. 348.
Christi Blut und Gerechtigkeit.
—N. L. von Zinzendorf.

THIS hymn was written by Zinzendorf in 1739 after his return from St. Thomas, West Indies (Virgin Islands). The hymn is based on Is. 61:10: "I will greatly rejoice in the Lord, my soul shall be joyful in my God; for He hath clothed me with the garments of salvation, He hath covered me with the robe of righteousness, as a bridegroom decketh himself with a garland, and as a bride adorneth herself with her jewels."

It was published in 1739 in the *Herrnhut Gesangbuch.* The original contained 33 stanzas, but later, when it was printed in the *Moravian Hymnary,* only 20 stanzas were retained.

John Wesley rendered a free translation in 24 stanzas. There are also other English translations in use. In the *Pennsylvania Lutheran Hymnal* it is entered as "Lord, I believe Thy precious blood," and in the *Ohio Lutheran Hymn Book* still another version is used: "Christ's crimson blood and righteousness." This hymn is very extensively used. (For notes on the melody, see Vol. I, No. 153.)

Nicolaus Ludwig, Count v. Zinzendorf, was born

in Dresden, May 26, 1700. His father, Georg Ludwig, was a member of the privy council of Saxony. Ph. J. Spener was his god-father. His father died shortly after the birth of Nicolaus Ludwig. His mother, Charlotte Justine (b. von Gersdorf) was married again four years later, and the boy found a home with his grandmother, the pious Henriette Catherine von Gersdorf, who gave him a Christian training. Even in his early boyhood years the fundamental truth became deeply rooted in his consciousness, that Christ is our Brother, and that He died for us. He wrote letters to the Savior and placed them out in the street, feeling assured that He would find them on passing the house. When he was six years old he arranged chairs in his room as pews and preached to them concerning the love of Christ. On one such occasion he was surprised by a band of Swedish soldiers who came to plunder, but who were deeply moved by the words of the little child. In 1710 he entered A. H. Francke's *Paedagogium* in Halle, where he remained until his sixteenth year. In this institution he organized the "Order of the Mustard Seed," 1715, taking the name from Matt. 13:31. According to one of the rules of the society, the members were to work for the conversion of Jews and heathen nations. In 1716 Zinzendorf began the study of jurisprudence at the University of Wittenberg. He remained there for three years, and during his spare time he also studied theology. In 1719 he traveled abroad, and upon his return was appointed government councillor at Dresden. By special permission from Superintendent V. Löscher he conducted devotional

meetings in his home on Sundays and holidays. Shortly afterwards he realized his fondest desire, to gather a separate congregation for the purpose of developing a living and practical Christianity. From his grandmother he bought Berthelsdorf in Lausitz and married the young Countess Erdmuth Dorothea (Reuss). When Zinzendorf heard of the savage persecutions of the Bohemian and Moravian Brethren, and how cruelly they were driven from their homes, his efforts were bent in a new direction. He opened his house to many of these fugitives and permitted them to establish new homes upon the lands in his possession. The leader among these first colonists was the carpenter Christian David. This was in the year 1722. Large numbers followed during the next few years, among them also many Lutherans and members of the Reformed Churches, and in the spring of 1727 they formed a congregation of Brethren, with Zinzendorf as teacher and leader. They called the place Herrnhut. Controversies broke out among the Brethren, but Zinzendorf succeeded in uniting them all under a church constitution similar to that of the Moravian Brethren. The fact that some entertained different opinions concerning certain minor points of Christian doctrine did not prevent them from endeavoring to keep "the unity of the spirit in the bond of peace" (Eph. 4:3), seeing that they were all of one mind on the chief point, that of faith in the atoning death of Christ.

The congregation and its organizer and leader were exposed to many attacks. The Saxon government repeatedly sent commissioners to investigate the conditions at Herrnhut, presumably upon the

request of the emperor, who disliked the many extensive emigrations from his domain; and tho the investigations always resulted favorably for the colony of Herrnhut, Zinzendorf was exiled for a period of ten years. During this time he made extensive journeys thru many European countries, also to England, where he came in touch with the Wesley brothers. Being fired with missionary zeal, he visited the West Indies in 1738 and came to Pennsylvania in the fall of 1741, remaining there till the spring of 1743. He continued his travels long after the period of exile was over, and did not return to Saxony until 1755. In the spring of 1760 he became ill and died on the 9th of May of the same year. The following inscription was placed upon his tombstone: "He was appointed to bear fruit, everlasting fruit." Tho his testimony was not free from errors and certain irregularities, from the Lutheran viewpoint, obtained in his congregation, he became instrumental in saving many souls, and his congregation held on high the Word of the Cross, offering spiritual life to sin-sick souls, during the time when the preachers of the Cross of Christ were in most places silenced.

Zinzendorf was very prolific as a hymn writer, having written over 2,000 hymns. The greater number of these, however, are of inferior worth, and are not suited for church use; but a few of them have gained favor and have been translated into many languages. They all cluster about the common idea:

Jesus, crucified for me,
Is my life, my hope's foundation,

And my glory and salvation.
(Skaar and others.)

416

The Law of God is good and wise.
—M. Loy.

THE Law is holy, and the commandment holy, and righteous, and good" (Rom. 7:12); "We know that the Law is good, if a man use it lawfully" (1 Tim. 1:8);

"By the works of the Law shall no flesh be justified in His sight; for thru the Law cometh the knowledge of sin" (Rom. 3:20);

"The Law is become our tutor to bring us unto Christ, that we might be justified by faith" (Gal. 3:24);

"Love worketh no ill to his neighbor: love therefore is the fulfilment of the Law" (Rom. 13:10);

"As the body apart from the spirit is dead, even so faith apart from works is dead" (James 2:26);

"By grace have ye been saved thru faith; and that not of yourselves, it is the gift of God" (Eph. 2:8).

It is considered probable that this hymn was composed about 1880. It was adopted by the committee revising *The Evangelical Lutheran Hymnal,* Columbus, Ohio, and it was also accepted into *The Evangelical Lutheran Hymn Book,* St. Louis, Missouri, and other hymnals.

Matthias Loy, D. D., was born March 17, 1828, in Cumberland County, Pennsylvania. He was educated for the ministry at the theological seminary of

the Ohio Synod in Columbus, Ohio. He served first as pastor at Delaware, Ohio (1849-65), and later as editor of *The Lutheran Standard.* In 1865 he was made professor of theology at the *Evangelical Lutheran Seminary,* Columbus, Ohio, and in 1880 was elected president of Capital University, of which the seminary is one department. For a number of years he served as president of the Ohio Synod. Loy died in 1915. Twenty-one of his original hymns and a like number of his translations have been embodied in *The Evangelical Lutheran Hymnal of the Ohio Synod.* (Concerning the melody, see Vol. I, No. 138.)

417

How sweet the name of Jesus sounds.

—J. NEWTON.

THIS hymn of seven stanzas, in the original, was published in *The Olney Hymns,* 1779, under the title, *The name of Jesus.* John Wesley caused the hymn to be printed in the *Arminian Magazine,* 1781, but it was not until 1875 that it was taken up in the *Wesleyan Hymnal.* In most of the versions the fourth stanza of the original is omitted. The hymn is considered one of the most beautiful in the English language. It has been compared with Newton's masterpiece, "Glorious things of Thee are spoken" (L. H. 88). The latter hymn expresses more direct joy, while "How sweet the name of Jesus sounds" reflects more of burning zeal and love. In the fifth stanza of the original (the fourth in our version), we find these words: "Jesus! My Shepherd, Hus-

band, Friend." In connection with this utterance it should be remembered that it is not the individual soul, but the whole Church, or the congregation collectively, which can be designated as the bride of Jesus. Hence, the Christian, individually, should not use the expression "My Husband," in connection with Christ. That is the reason why this line has been changed in many hymn books. In *The Lutheran Hymnary* we have the hymn as it was printed in the *Leeds Hymnary,* 1853: "Jesus, my Shepherd, Guardian, Friend." (In other hymnals: "Leader, Shepherd, Friend"; "Brother, Shepherd, Friend"; "Savior, Shepherd, Friend." Instead of the word "sweet," in the first line, many versions have "blessed.") This hymn has been translated into many languages. There are two Latin versions, "Quam dulce, quam mellifluum," by R. Bingham; and "Jesus! o quam dulce nomen," by Macgill.

The melody (St. Peter, or Christ Church) is by A. R. Reinagle and is first found in his *Psalm Tunes for the Voice and Pianoforte,* circa 1836, set to Psalm 118. In his later collection of *Psalm and Hymn Tunes,* 1840, it was named "St. Peter," after the church in Oxford, where the composer was organist. It was rearranged by the composer for *Hymns Ancient and Modern.*

Alexander Robert Reinagle (b. 1799, d. 1877) was of Austrian extraction. He was organist of St. Peter's in the East, Oxford, 1822-53. He published two books of hymn tunes, 1836 and 1840. (For biography of John Newton, see Vol. I, No. 16.)

418

In Jesus I find rest and peace.
I Jesu søger jeg min Fred.—Landst. 298.

—ANONYMOUS, Danish.

THIS hymn is based upon Scripture passages by stanzas as follows:

First stanza: "The work of righteousness shall be peace; and the effect of righteousness, quietness, and confidence for ever. And my people shall abide in a peaceable habitation, and in safe dwellings, and in quiet resting-places" (Is. 32:17-18).

Second stanza: "My people have committed two evils: they have forsaken me, the fountain of living waters, and hewed them out cisterns, broken cisterns, that can hold no water" (Jer. 2:13).

Fourth stanza: "Come unto me, all ye that labor and are heavy laden, and I will give you rest. Take my yoke upon you, and learn of me; for I am meek and lowly in heart: and ye shall find rest unto your souls" (Matt. 11:28-29).

Fifth stanza: "These things have I spoken unto you, that in me ye may have peace. In the world ye have tribulation: but be of good cheer; I have overcome the world" (John 16:33).

Sixth stanza: "The word of the cross is to them that perish, foolishness; but unto us who are saved it is the power of God. But unto them that are called, both Jews and Greeks, Christ, the power of God, and the wisdom of God" (1 Cor. 1:18, 24).

Seventh stanza: "And he sent forth a dove from him, to see if the waters were abated from off the face of the ground; but the dove found no rest for

the sole of her foot, and she returned unto him to the ark; for the waters were on the face of the whole earth: and he put forth his hand, and took her, and brought her in unto him into the ark" (Gen. 8:8-9).

The author of this hymn is unknown. M. B. Landstad is inclined to believe that this and two other hymns in *Landstad's Hymn Book* (231 and 232) were composed by Dr. Erik Pontoppidan. Landstad says: "They seem to have a certain spiritual relationship with him." Pontoppidan mentions in one place that he had composed "verses." In his autobiography he relates that upon his arrival in Amsterdam (1720) he began a travel diary by writing a rime, "which just came to my mind, tho I ordinarily have not occupied myself very much with writings of that kind." Regarding this, Bishop Skaar says: "He would not have expressed himself in this manner if he had referred to the writing of two or more hymns." And again: "The author of this hymn seems to have been more closely connected with Herrnhutism than Pontoppidan was." It is our opinion that Pontoppidan would have expressed himself exactly in this manner if he had written two or three hymns, and there is no mention of any more. Possibly he did not ascribe to them any greater importance. And that this hymn should be "more closely connected with Herrnhutism than Pontoppidan" is not very easily demonstrated. There is good reason for assuming that this hymn was written by the popular author of the "Forklaring" (Explanation of Luther's Catechism). The English translation was rendered by the Rev. G. T. Rygh, 1908.

The melody, which is one of L. M. Lindeman's best church tunes, was composed especially for this hymn and was printed in *Lindeman's Koralbog*, 1871.

419

Jesus, Thou joy of loving hearts!
Jesu dulcedo cordium (See Vol. I, No. 154).
—R. PALMER.

THIS hymn appeared first in *The Sabbath Hymn Book*, 1858. It is a translation of a cento from *Jesu dulcis memoria*, and has been named as the most popular cento—from this poem—in common use. It is found in a large number of the leading hymn books in England and America. (For notes on the melody, see Vol. I, No. 154. For biography of R. Palmer, see Vol. I, No. 100.)

420

The King of love my shepherd is.
—SIR H. W. BAKER.

THIS hymn is based in part upon the Twenty-Third Psalm of David; the words of Christ, John 10:11, 14: "I am the good shepherd"; and Luke 15:4-5: "What man of you, having a hundred sheep, and having lost one of them, doth not leave the ninety and nine in the wilderness, and go after that which is lost, until he find it? And when he hath found it, he layeth it on his shoulders, rejoicing" (Third stanza found in Baker's biography, Vol. I, No. 17).

This hymn was first published in the appendix to the original edition of *Hymns Ancient and Modern*, 1868. The melody (Dominus regit me) was composed by J. B. Dykes for this hymn. (For notes on Baker, see Vol. I, No. 17.)

421

God moves in a mysterious way.

—W. Cowper.

JESUS answered and said unto him (Peter), What I do thou knowest not now; but thou shalt understand hereafter" (John 13:7). This hymn was composed in 1773 or in the beginning of 1774, while the poet suffered severely from an attack of melancholy brought on by brooding over religious matters. In 1773 Cowper passed thru a period of insanity, during which he was beset by a strong desire to end his life by drowning in the river Ouse. Finally he made an attempt, but lost his way and did not find the place which he had selected for the suicidal act. It is commonly accepted that he wrote this famous hymn upon returning from this expedition, realizing how wondrously his plans had been forestalled by a merciful Providence. Later hymnologists have, however, doubted the truth of this story. Julian asserts that Cowper either wrote this hymn in 1773, when the dread disease began to darken his mind, or rather in April, 1774, as he was being restored to health. For according to Southey, it was at this time that he began to write "lines descriptive of his unhappy state." The editors of the historical edition of *Hymns Ancient and*

Modern also claim that there is no ground for the assertion that the hymn was written immediately after "attempted suicide," but that it was composed while the author was suffering seriously from melancholy. This hymn was Cowper's last contribution to *The Olney Hymns,* where it appeared in the part bearing the title *Conflict,* and the hymn has the superscription: *Light shining out of Darkness.* The hymn writer Montgomery treasured this hymn very highly, as may be seen from the following statement: "It is a lyric of high tone and character and rendered awfully interesting by the circumstances under which it was written—in the twilight of departing reason." It has won great popularity thruout the English speaking world and has been rendered into many languages. There are two versions in Latin, one by R. Bingham, 1871, "Secretis miranda viis opera numen," and one by Macgill, 1876, "Deus mundum, en, molitur." It has been rendered into Norwegian by Gustav Jensen in his *Forslag til Salmebog for den Norske Kirke* (No. 577). His translation is as follows:

Naar Gud vil gjøre underverk,
ei støv hans vei forstaar;
han rider frem paa storm, og sterk
han gjennem havet gaar.

Fra dype grubers dunkle hjem,
med visdom aldrig træt,
sit lyse raad han virker frem,
til det han vil er sket.

I bange barn, fat mot paany!
Snart i en signings flod

skal løses op den tordensky,
som isner eders blod.

Døm ikke Gud med svake sans,
men tro ham alting til!
Bak mørkets slør med solens glans
hans naade lyser mild.

Slet intet ser et vantro folk,
og altid tar de feil;
Gud er sin naades egen tolk,
snart faar du se hans segl.

The fifth verse of the original has been omitted. (Concerning the melody, see No. 212. For notes on Cowper, see No. 314.)

422

O gracious Hand that freely gives.
—A. T. Russell.

THIS hymn was published in the author's *Psalms and Hymns, partly original, partly selected, for the use of the Church of England,* 1851. (For notes on the melody, see Vol. I, No. 36. For biography of Russell, see Vol. I, No. 26.)

423

Strait is the gate to heaven above.
Den Port er snever, trang den Sti.
—Landst. Am. Ed. 667.
—Lina Sandell.

AND the servant said, Lord, what Thou didst command is done, and yet there is room" (Luke 14:22).

During the so-called "New Evangelical Movement" in Sweden, in which the chief leader was the well known preacher, Carl Olof Rosenius, 1816-1868, great activity developed in the line of spiritual song writing. Rosenius composed many songs, all of which emphasized the central thought of his preaching, namely, free grace in Christ. Among those whose poetry was influenced by Rosenius, must needs be mentioned Lina Berg, nee Sandell (1832-1903). She has written a large number of devotional and missionary songs which have become very popular in the New Evangelical circles. The devotional life of the individual and the joint realization of Christian brotherhood were thru her given striking expression. As a rule, however, her songs have much in common with the intensely subjective, lighter Anglo-American revival and devotional songs. Only two of her hymns have been given a place in our church hymnals. Our present English version was rendered by the Rev. G. T. Rygh in 1908. (Concerning the melody, see Vol. I, No. 52.)

424

Look down, O Lord, from heaven behold.
O Gud, av Himlen se hertil.—Landst. 497.
Ach Gott, vom Himmel sieh darein.
—M. Luther.

Psalm 12

THIS hymn was printed in 1524 and is no doubt one of Luther's oldest hymns. C. Spangenberg writes concerning it: "What a heartfelt complaint and sincere prayer, as well as a sure comfort against the false teachers and hypocrites who grieve the

Church of Christ! They surely are painted in a masterly manner in all their true colors. Their cunning and defiance, whatever they have in heart or mouth, in thoughts or words, is laid bare. On the other hand God's gracious providence, counsel and will, might and power, are described in most beautiful words; and finally the dangers threatening the Church and a plea for its protection are presented in a fervent prayer."

"Ach Gott, vom Himmel sieh darein" is a battle hymn expressing burning zeal, and it was employed like a two-edged sword in a unique manner and with mighty results during the time of the Reformation. Thus in Lübeck, 1529. The city council and the influential rich men of the city were Catholics. The great majority of the common people were friendly toward the Lutheran confession and demanded that a Lutheran preacher be appointed. The demand was curtly and contemptuously rejected by the aristocratic council. Then something happened which, according to reports, caused a sensation in wide circles. —"A poor, blind man went from house to house in the city singing Lutheran hymns. The city council drove him out of the city on Saturday, December 4. On the day after, which was the second Sunday in Advent, the preacher Hillebrand delivered a Catholic sermon in the church. As he closed his sermon, two boys began to sing, 'Ach Gott, vom Himmel,' and the large assembly joined with them and sang Luther's hymn with such power and precision as tho it had been a lesson learned and drilled at school. The incident caused great excitement and wonder;

but it was a work of God's providence, as we are told, because what the people could not accomplish by their demands, they accomplished thru their singing. Whenever a Papist afterwards ascended the pulpit they listened to him, until he began to introduce mere human fancies into his exposition of the text; then the entire assembly with one voice would intone Luther's hymn. The Catholics became so terrified over this situation that finally none of their preachers dared to ascend that pulpit, neither ministers nor monks, neither high nor low. Thus the Lutheran movement spread thruout the city until the Reformation gained a complete victory."

Something similar happened, 1527, in Brunswick, where a learned Catholic preacher undertook thru three sermons to refute "the Lutheran heresy."—The assembly listened until he began to speak of salvation thru good works. Then the preacher was literally sung out of the church.—The congregation at Frankfurt, assembled in prayer meeting, once greeted their preacher, Spener, with the fourth stanza of this hymn, which gave him great encouragement and comfort. When he, several years later, came as court preacher to Dresden, he was again pleasantly inspirited when a group of school boys met him and sang the same stanza to him.

The first Danish translation of this hymn is found in *Claus Mortensen's Salmebog,* first edition, 1528. This translation was very likely rendered by Mortensen. Our latest Norwegian version is by M. B. Landstad. Our present English version was rendered by Miss Frances E. Cox, 1841.—The melody,

in transposed Phrygian mode, appeared first in the two *Erfurt Enchiridions,* 1524. (For biography of Luther, see Vol. I, No. 29.)

425

O that the Lord would guide my ways.

—I. WATTS.

THIS is Isaac Watts' version of the 119th Psalm, the eleventh part. It was first published in *The Psalms of David,* 1719, in six stanzas and is entitled *Breathing after Holiness.*

The melody (Evan) was written by W. H. Havergal in 1846 or 1847. William Henry Havergal, born at High Wycombe, Buckinghamshire, 1793, was educated at St. Edmund's Hall, Oxford. In 1829 he became rector of Astley; in 1842, rector of St. Nicholas Worcester, and in 1860 rector of Shoreshill. He was also Hon. Canon of Worcester Cathedral from 1845. He died April 18, 1870. Rev. W. H. Havergal wrote many hymns, but he is best known as a musician. He wrote numerous hymn tunes and other compositions for the Church. (For notes on Watts, see Vol. I, No. 14.)

426

Come, O come, Thou quickening Spirit.
Kom, o kom, du Aand, som giver.

—Landst. Am. Ed. 444.

Komm, o komm, du Geist des Lebens.

—H. HELD.

THIS hymn appeared first in *Crüger's Praxis Pietatis Melica,* 1664. It was written by Heinrich Held, a lawyer of Guthrau, Silesia, educated

in Königsberg, d. ca. 1659. The Danish translator is unknown. Our present English version was rendered by Dr. C. W. Schaffer (b. 1813 in Maryland; d. 1896), professor of theology at the Lutheran Seminary in Philadelphia. The melody is taken from *Freylinghausen's Gesangbuch,* 1704.

427

Lord Jesus Christ, with us abide.
Det lakker nu ad Aften brat.—Landst. 84.
Ach bleib bei uns, Herr Jesu Christ.
—N. Selnecker.

THE earliest source of this hymn is *Der Psalter mit kurtzen Summarien und Gebetlein,* 1572. But the entire hymn appeared for the first time in *Geistliche Psalmen,* Nürnberg, 1611, in nine stanzas. The first stanza was printed in 1579 along with a hymn by N. Hermann which is a translation of Melanchthon's Latin hymn "Vespera jam venit nobiscum" and is based upon Luke 24:29. The second stanza appeared first in *Christliche Gebet und Psalmen,* Freiberg, 1602, and resembles a prayer in verse form attached to the twenty-ninth hymn in *Der Psalter* (see above). The fifth stanza is made up of the second stanza of a versified prayer attached to Psalm 149 in *Der Psalter,* 1572. Stanzas 3, 4, 6-9 make up the hymn "Herr Jesu, hilfff, dein Kirch' erhalt," which is a versified prayer attached to Psalm 122 in the author's *Der Psalter,* referred to above.

"The hymn," says Skaar, "clearly refers to the struggle and the persecutions which Selnecker had

to endure from the Crypto-Calvinists; at the same time it clearly emphasizes his own mission in life and that of every true Christian soldier, namely, to preserve the Word of God and the Sacraments pure and unadulterated unto the end." Söderberg writes: "Selnecker, Melanchthon's personal disciple and one of the authors of the Formula of Concord, was during the violent doctrinal controversies one of the ablest apologetes of the Lutheran faith and a powerful witness not only concerning his own dread of schism and factions, but also concerning his unflinching faith in the conquering power of the Gospel truth. This is clearly shown in his hymn, 'Ack blif hos oss, o Jesu Krist,' where he indeed bewails the character of his age, but also cheerfully draws comfort from the Divine Word which is 'A trusty shield and weapon; Our stay, whate'er doth happen.'"

The Scriptural basis for the hymn is as follows by stanzas, 1: Luke 24:29; Psalm 119: 105. 2: Eph. 5:16; 2 Tim. 3:1. 3: Rom. 10:8. 5: John 8:44; 6:2 Pet. 2:1 ff. 7:Psalm 115:1-2. 8:Eph. 6:16-17; Rev. 3:8-10. 9: Matt. 4:4.—The English translation is by L. Heyl, 1880, somewhat changed. Louis Heyl lived for a time in Columbus, Ohio, and was a prominent member of the Lutheran Church. Later he became a customs official in Philadelphia. This hymn was rendered into Danish by Grundtvig. (For notes on the melody, see Vol. I, No. 138; on Selnecker, No. 410.)

428

Withhold not, Lord, the help I crave.

—C. J. P. SPITTA.

FIRST published in *Psalter und Harfe, Zweite Sammlung,* Leipzig, 1843. In 1864 it was translated into the English language by Robert Massie. The melody was taken from *Thomissøn's Salmebog,* 1569. It is closely related to the hymn: "Mit Haab og Trøst og al Tillid" (Landst. 114). The melody is written in the Dorian mode and is most likely of Danish origin, altho the hymn, "Mit Haab og Trøst og al Tillid," is a translation from the German hymn "Mein Hoffnung, Trost und Zuversicht." (For notes on Spitta, see Vol. I, No. 80.)

429

Ye servants of the Lord.

—PH. DODDRIDGE.

BLESSED are those servants whom the Lord when He cometh shall find watching" (Luke 12:37).

In Job Orton's posthumous edition of Doddridge's hymns, 1755, this hymn appeared in five four-lined stanzas under the title, *The Active Christian.* A doxology is appended. The hymn is used very extensively and most commonly in its original form.

The melody (Narenza) is taken from a seven-lined tune in *Catholicum Hymnologium Germanicum,* 1587. (For biography of Doddridge, see Vol. I, No. 153.)

430

O watch and pray.
Op, vaag og bed.—Landst. 268.
—H. A. Brorson.

"OP, vaag og bed" was first published in *Nogle Psalmer om Troens Kamp og Seier,* 1735.

Landstad retained ten of the original fourteen stanzas, but *The Lutheran Hymnary* has employed only eight. Our present English translation was rendered by the Rev. G. T. Rygh, 1908. (Concerning the melody, see No. 322. For biography of Brorson, see Vol. I, No. 179.)

431

Thy life was given for me.
—Frances R. Havergal.

"WHAT shall I render unto the Lord for all His benefits toward me?" (Psalm 116:12).

This hymn was suggested January 10, 1858, by a picture of the crucifixion, with the words beneath it: "This have I done for thee! What hast thou done for me?" The hymn as written is, "I gave my life for thee," printed on a leaflet, 1859, and in *Good Words,* February, 1860. Miss Havergal agreed to the altered form as given in *The Lutheran Hymnary.* The original appeal of Christ to the disciple is thus changed into an address by the disciple to Christ. This recast has not become popular. The original is in extensive use in England and America. The authoress has told the following: "This was the first thing I ever wrote which could

be called a hymn, and it was composed when I was quite a young girl. I scribbled it in pencil on the back of a circular in a few minutes, and read it over and thought, 'Well, this is not poetry,' and I stretched out my hand to put it in the fire; but a sudden impulse made me draw it back, and I put it, crumpled and singed, into my pocket. Soon after I read the verses to an old woman, who was so delighted with them that I copied them out and kept them." (*Hymns Ancient and Modern,* Historical Edition). The melody (Pro me perforatus) was composed by Joseph Barnby. (For biography of Miss Havergal, see No. 204.)

432

Awake, my soul, in joyful lays.

—S. MEDLEY.

THE hymn appeared in *J. H. Meyer's Collection of Hymns,* for Lady Huntingdon's Chapel, 1782, in 8 stanzas. It has been somewhat altered and abbreviated. The melody has been discussed under No. 355.

Samuel Medley was born June 23, 1738, at Cheshunt, Herts, where his father kept a school. He received a good education, but entered the Royal Navy. Having been severely wounded in a battle with the French fleet, in 1759, he was obliged to retire from active service. A sermon by Dr. Watts, read to him about this time, led to his conversion. He joined the Baptist Church in Eagle Street, London, then under the care of Dr. Gifford, and shortly afterwards opened a school, which for several years

he conducted with great success. Having begun to preach, he received, in 1767, a call to become pastor of the Baptist Church at Watford. Thence, in 1772, he removed to Byrom Street, Liverpool, where he gathered a large congregation, and for 27 years was remarkably popular and useful. After a long and painful illness he died July 17, 1799.

Most of Medley's hymns were first printed on leaflets or in magazines. Later they appeared in several small volumes. Medley's hymns have been very popular in his own denomination. Their charm consists less in their poetry than in the warmth and occasional pathos with which they give expression to Christian experience (W. R. Stevenson in *Julian's Dictionary*).

433

God calling yet!—shall I not hear?
Gott rufet noch, sollt ich nicht endlich hören?

—G. Tersteegen.

A BEAUTIFUL hymn on God's gracious call to turn to Him, and what our answer should be. Based on Ps: 95:7: "For He is our God, and we are the people of His pasture, and the sheep of His hand. Today if ye will hear His voice, harden not your hearts." First published in the 2nd edition of his *Geistliches Blumengärtlein,* in eight stanzas of four lines, entitled *Today if ye will hear His voice* (Heb. 3:7). The present translation is by Mrs. Findlater, omitting stanzas six and eight, in the second series of *Hymns from the Land of Luther,* 1855. The melody (Federal Street) is by H. K.

Oliver, 1832. Henry Kemble Oliver was born at Beverly, Massachusetts, 1800, and died in Boston, 1885. (For biography of Tersteegen, see No. 363.)

434

Thy love, O gracious Lord and God.
O søde Gud, din Kjærlighed.—Landst. 441.
—Th. Kingo.

FOR God so loved the world, that He gave His only begotten Son, that whosoever believeth in Him should not perish, but have everlasting life. "For God sent not His Son into the world to condemn the world, but that the world thru Him might be saved" (John 3:16, 17).

The hymn was first published in the authorized edition of *Kingo's Salmebog,* 1699. It is composed according to the Gospel for the second day of Pentecost (John 3:16-21). The original has fourteen stanzas. Eleven of these were retained by Landstad in his hymnal. In our present English version by the Rev. G. T. Rygh stanzas 8 and 9 of Landstad's cento were omitted. The melody is of German origin and dates from the year 1525. (For biography of Kingo, see Vol. I, No. 37.)

435

O come, if sinner be thy name.
O kom dog hver, som Synd har gjort.—Landst. 511.
Mein Heiland nimmt die Sünder an.
—L. F. F. Lehr.

THIS hymn was composed while the author was private tutor in the home of the Countess of Anhalt-Köthen. It appeared first in *Einige geistreiche Lieder,* Köthen, 1733, containing eleven ten-lined stanzas under the title: *This man receiveth sinners, and eateth with them* (Luke 15:2). This hymn has been very popular. Within a few years it was translated into many languages. The complete hymn is found in a Danish version in *Pontoppidan's Salmebog,* 1740. Our English translation of the last five stanzas of the original (the same as in *Landstad's Hymnal*) is by Dr. John Ker and was published in the *United Presbyterian Juvenile Mission Magazine,* 1858. Even as the hymn has served to awaken the secure, it has also served as a message of comfort to contrite hearts. A member of the Moravian Church, on one of his journeys, met a woman who confessed that she eagerly yearned for salvation, but her conscience was so overwhelmed with the sense of sin that she doubted that God could forgive her. He spoke to her concerning the grace of God and gave her a copy of Lehr's hymn. She read it and shouted for joy: "O God, even me!" A soldier deeply engrossed in sin and unbelief once had to be present at a church parade when a garrison chaplain delivered his inaugural sermon. He had not listened to the testimony very long before his conscience was stricken and he could not keep the tears from flowing. When finally this hymn was sung, he burst into weeping, and later, following intense spiritual struggles, he came to a firm faith in Him "who never put to shame the sup-

pliant at His footstool kneeling" (see first stanza). —The melody was written by L. M. Lindeman.

Leopold Franz Friedrich Lehr, son of the court counsellor Johann Jakob Lehr, was born September 3, 1709, in Kronenburg, near Frankfurt-am-Main. At an early age he was sent to the gymnasium of Idstein, where he remained until his 18th year. During his childhood years an incident made an indelible impression upon him, when A. H. Francke during a visit in his home, blessed him with the laying on of hands. At his father's deathbed he came to realize that a living faith in Christ is the only thing which can fill the heart with abundant good cheer, even in the test of death itself. In the year 1729 he came to the University of Jena and the following year to Halle to study under J. J. Rambach and G. A. Francke. He also served as tutor for J. A. Freylinghausen's children. In 1731 he was appointed private tutor to the Countess of Anhalt-Köthen. Together with the court preacher Allendorf of Köthen he published, in 1733 and later, the so-called *Köthnische Lieder,* which gained great popularity. In 1740 Lehr was made assistant pastor of Köthen. Both by his preaching and by his amiability he speedily won the love of his people, and his work among them bore great fruit. When he, two years later, was called to become superintendent, but was in doubt as to whether he should accept the call or not, he one day met a man from the country who said to him: "I have heard that our pastor is about to leave us. Now I am old and have not yet become converted; but God has begun His

good work in me. If only our pastor would remain here, until I am truly converted!" These words made a profound impression upon Lehr, and he decided to remain where he was. In January, 1744, he made a trip to Magdeburg. But while here he was taken sick. His sickbed now became his pulpit, and he spoke in terms more fervent than ever. His cheerfulness of faith and confidence increased, the nearer his end approached. This word, "Jesus receiveth sinners" (Luke 15:2), concerning which he had sung in this best hymn of his, now became to him, in the very throes of death, an inexhaustible fountain of comfort. Lehr died January 26, 1744. (Following Skaar.)

436

I will sing my Maker's praises.
Skulde jeg min Gud ei prise.—Landst. 459.
Sollt' ich meinem Gott nicht singen.
—P. GERHARDT.

THIS hymn of praise to God's eternal love was first published in *Johann Crüger's Praxis Pietatis Melica,* 1656. The original contained 12 ten-lined stanzas of which eleven have the refrain: "Alles währet seine Zeit, Gottes Lieb' in Ewigkeit" (Things of earth do break or bend, God's great love shall never end.) The English translation left out the refrain, and the hymn has been reduced to six stanzas—1, 3, 5, 9, 10, and 12 of the original. It was rendered into English by R. Massie in 1857. The Danish translation by Frederik Rostgaard, 1742, was revised and improved

by Landstad, who omitted the eighth stanza. One writer says concerning this hymn: "Here we have an index of the bodily and spiritual blessings showered upon us by our heavenly Father, which should urge us every day, yea, every hour to meditate upon our creation and wonderful and gracious keeping, but especially upon our precious atonement thru Christ and our sanctification thru the Holy Spirit." Another writes: "This is truly one of Gerhardt's best hymns. Even in the midst of trial and tribulation this hymn will gladden the devoted soul, fill his heart with a consciousness of God's blessing, but also remind him of the love which he in return is to bring to the Lord."

During the rule of Duke Carl of Württemberg, one of his men was thru court intrigues deposed from office and thus deprived of his means of sustenance. In order to support himself he served as a night watchman, and every hour of the night he sang the customary stanza, but also added the refrain from this hymn: "Things of earth do break or bend, God's great love shall never end." Many years passed. Then one of the duke's men came to spend the night in the village where this man kept watch. He noticed the watchman's song and the unique refrain, and upon inquiry he gained information concerning the person and the fate of the watchman. The case was brought to the knowledge of the duke, and the man was reinstated in his former office. But ever afterwards this man would daily sing at his morning devotion: "Things of earth do break or bend, God's great love shall never end."—A member of

the parliament of Eidsvold, Ole T. Svanøen, a friend of Hans Nielsen Hauge, relates that when the word of God began to enter his heart, he once, under deep emotion, gave the promise to the Lord that he would always oppose sin; "but," he added, "the lusts of this world were yet in my heart. I was invited to a wedding, and in this wedding all my good intentions were strangled. I took an active part with the other children of the world and behaved more recklessly than ever before, until I heard one of my companions in an adjoining room sing this hymn which he had memorized: 'I will sing my Maker's praises.' I was so deeply impressed and so thoroly ashamed of my conduct that I could no longer find peace in sin." (For notes on the melody, see Vol. I, No. 77.) The melody for the Norwegian version of this hymn was written by C. E. F. Weyse. (Vol. I, No. 47. For biography of Paul Gerhardt, see Vol. I, No. 157.)

437

O blessed Sun, whose splendor.
O Jesu, meine Sonne.

—C. J. P. Spitta.

THIS is a beautiful hymn concerning Christ, the Life and Light, Helper and Protector of the faithful thruout this life. The hymn was printed in *Spitta's Psalter und Harfe,* Pirna, 1833, containing eight stanzas under the title: *Life and Full Salvation in Christ.* The translation is by R. Massie in his *Lyra Domestica,* 1860. A large number of centos or excerpts from this hymn are in common

use in England and America. (Concerning the melody [Heavenly Love] see No. 343. For biography of Spitta, see Vol. I, No. 80.)

438

Come, ye disconsolate, where'er ye languish.

—Th. Moore.

RELIEF *in Prayer.*

This hymn was first printed in *Moore's Sacred Songs,* which were published in 1816, and again in his *Collected Works,* 1866. The songs were 32 in all, and were written to popular airs of various nations. The third stanza was added by Thomas Hastings in 1831.

Thomas Moore was born in Dublin May 28, 1779, and was educated at a private school and Trinity College, Dublin; read at the Middle Temple for the bar; held a post under the government in Bermuda for a short time, and died February 26, 1852. His *Memoirs, Journal, and Correspondence* were published by Lord John Russell in 1855. Most of his numerous publications are of high literary merit (Julian).

Samuel Webbe, composer of the melody, was born 1740, in Minorca, where his father held a government appointment. His father died suddenly, leaving the family unprovided for, and Samuel was first apprenticed to a cabinet maker. Later he began to study music, in which he received his first instruction from Barbandt, organist of the Bavarian Chapel, London. He became distinguished as a composer of glees. He also wrote masses, anthems,

and songs. A few of his tunes have become famous. He died in London, 1816.

439

I lay my sins on Jesus.

—H. Bonar.

UNDER the title, *The Fullness of Jesus,* this hymn appeared first in *Bonar's Songs of the Wilderness,* 1843, next in *The Bible Hymn Book,* 1845, and finally in the first series of the *Hymns of Faith and Hope* under the title *The Substitute.* It also occurs with the first line, "I rest my soul on Jesus" (v. 3). The poet's son, Rev. H. N. Bonar, relates that his father began writing hymns while serving in Leith (1834-37). It was especially his desire to furnish hymns that would interest the children in hymn singing at the services. He chose two melodies; for the one melody (Heber) he wrote the present hymn, and for the other he composed a morning hymn. These two hymns make up his first contribution to hymn literature. They were printed on leaflets and distributed in the schools. He soon became convinced that more hymns were necessary to enrich the services and to increase the interest in them. So he collected a number of hymns and he himself composed three new ones, among them "I was a wandering sheep," which also was printed on a leaflet. "I lay my sins on Jesus" has become very popular, especially for use at evangelistic meetings. That the hymn is based upon a Latin original dating from the fourteenth century, "Jesu plena caritate," may be only a conjecture.—The melody (Frank-

scot) was composed by J. Barnby. (For notes on Bonar, see No. 352.)

440

All that I was, my sin, my guilt.

—H. Bonar.

BY the grace of God I am what I am" (1 Cor. 15:10).

The hymn appeared first in *The Bible Hymn Book,* 1845. It appeared later in the author's *Hymns of Faith and Hope,* first series, 1857, and in later editions under the title *Mine and Thine.* It is very extensively used in England and America. (Concerning the melody [Dundee], see Vol. I, No. 64. For biography of Bonar, see No. 352.)

441

With broken heart and contrite sigh.

—C. Elven.

BUT the publican, standing afar off, would not lift up so much as his eyes unto heaven, but smote his breast, saying, God, be Thou merciful to me a sinner" (Luke 18:13).

With this text in mind (The Gospel lesson for the Eleventh Sunday after Trinity) Elven wrote this hymn. He says himself that this hymn came to him like an inspiration while he was conducting revival meetings in a Baptist church of Bury St. Edmunds, England, in January, 1852. As far as can be ascertained, this is the only hymn written by Elven. It has been given a place in many hymn books.

Cornelius Elven was born 1797 in Bury St. Edmunds, Suffolk, where he lived and labored thruout his life. He was pastor of the local Baptist congregation of that place for fifty years. He was an intimate friend of C. H. Spurgeon, who valued his friendship very highly and for whom Elven frequently preached. After the death (1873) of Mr. Elven, Spurgeon often referred to him and praised him highly as an able and faithful servant of the Lord, an intensely fervent and sincere preacher filled with the fire of the Spirit. The melody (St. Cross) was composed by J. B. Dykes.

442

Approach, my soul, the mercy seat.

—J. Newton.

THIS hymn was given in *Olney Hymns,* 1779, in six stanzas, headed, *The Effort.*—It came into early use in the hymnals and has attained to a foremost position as one of the most popular of Newton's productions. Stanza 6 is omitted in our L. H. The melody (Naomi) is by Johann Georg Nägeli; born 1773, canton Zürich, Switzerland, where he died in 1836. The melody has been arranged by Dr. L. Mason. (For notes on Newton, see Vol. I, No. 16.)

443

O would, my God, that I could praise Thee.
O, at jeg havde tusind Munde.—Landst. 514.
O dass ich tausend Zungen hätte.

—J. Mentzer.

MENTZER'S best hymn; published first in *Freylinghausen's Gesangbuch,* 1704, in 15 stanzas. The English translation was rendered by Miss Winkworth for her *Chorale Book for England,* 1863. This version makes use of stanzas 1, 3-5, 14, and 15 in the original meter. Miss Winkworth has also two other translations of parts of this same hymn. (Regarding the melody, see Vol. I, No. 173. For biography of Mentzer, see Vol. I, No. 10. For biography of Miss Winkworth, see Vol. III, No. 551.)

444

O Jesus, Lord of heavenly grace.
Splendor paternae gloria.
—AMBROSE OF MILAN.

A BEAUTIFUL morning hymn, sung to the Holy Trinity and especially to Christ as the Light of the World. A fervent prayer is attached to the hymn praying for God's gracious help and protection during the day.

Ambrose of Milan is named as its author by Fulgentius, bishop of North Africa (d. 533), and also by Bede the Venerable (d. 735) in his *Arte Metrica,* and by Hincmar (857). The Ambrosian-Benedictian writers consider it genuine. It is named as one of the 12 hymns ascribed to Ambrosius. It was found in a manuscript from about 700 in the British Museum and in a large number of later manuscripts. It is found in almost all the breviaries of the Middle Ages. It has been discussed by Daniel, Mone, Wackernagel, by Cardinal Newman in his *Hymni Ecclesiae,* and others. It was used at matins and lauds on Mondays by Benedictines and others. There are 25

English translations extant. The version in *The Lutheran Hymnary* is by J. Chandler and dates from 1837. (For notes on Chandler, see No. 373.)

Ambrose, the famous Church Father (b. 340; d. 397), was educated in the statesmanship of Rome, and in the year 374 he was appointed "consul" of North Italy. In Milan, where he resided, he became a great favorite with the people. Soon after his arrival there the office of bishop became vacant, and he was chosen for this position, in spite of the fact that he was yet an unbaptized catechumen. In this connection an interesting story is told. A violent controversy arose between the Catholics (Niceans) and the Arians concerning the choice of bishop, and Ambrose happened to appear. A little child exclaimed: "Ambrose shall be our bishop!" The assembly joined in the outburst. Ambrose protested against this action, declaring that he could not accept the office and fled from the city during the night, but he lost his way and without realizing it, he came back to Milan. This he interpreted as a warning signal from God, and to the great joy of his people he accepted the office of bishop. Having given away his property and accepted Baptism, he now undertook the arduous task of preparing himself for his new duties thru intense study. Dr. Olrik claims that Ambrose never became a learned theologian, while the hymnologist, Julian, refers to him as being a very able and prominent theologian. We shall not touch upon this any further, but two episodes in his life should be mentioned, because they throw light upon his position and his personality. When

Empress Justina, who favored the Arians, demanded that he should permit them to use the churches, he replied that he dared not turn over to them what God had entrusted to him. When an imperial messenger threatened him with death Ambrose gave him a proud reply. The next year he declined an invitation to come to the court to dispute with the Arians. He replied: "It does not behoove the emperor to be a judge of doctrine, nor the laity to sit in judgment in matters of faith." Ambrose was fired with zeal in the cause of the ministry of the Church. In his opinion the Church stood infinitely superior to the state. The moral worth of the state was due exclusively to the fact that it was the servant of the Church. The emperor now proceeded to send an army against the church of Ambrose. But the congregation flocked about their beloved bishop who gathered them for prayer and hymn singing. Augustine has pictured the overwhelming effect of the hymn singing on this occasion, and Ambrose himself mentioned this incident in his letters. Even the soldiers outside of the church joined in the song. The court had to yield, and Ambrose remained in power.

A remarkable trait in the character of Ambrose is exhibited by the following incident. Emperor Theodosius had, during a riot in Thessalonica, been guilty of vicious cruelty and unnecessary shedding of blood. Ambrose sent the emperor a strong letter of reprimand and threatened to excommunicate him. When the emperor shortly afterwards came to the cathedral of Milan to take part in the worship,

Ambrose met him at the door and denied him the right to enter the church until he had done penance for his crime. "Do you, who have been guilty of shedding innocent blood, dare to enter the sanctuary? Only after having thru repentance and penance sought forgiveness and mercy, can you again with the congregation seek the blessing of the Lord and His Church." The emperor went away, and at the following Christmas, eight months later, he came as a repentant and penitent sinner, returning to the church and was received by the bishop.

Ambrose became the father of hymn singing in the Western Church. His love for church songs was a direct fruit of his intense devotion to his work among his people. He knew nothing more beautiful than the blending of the voices of the congregation in the common song of praise and thanksgiving to God. He succeeded in combining the more melodious Greek song with the more stern form of the Western Church, and by introducing responsive singing he secured the active participation of the people in the worship. This he accomplished by arranging the hymns in various rhythm so that they became better adapted to the needs of the congregation. The effect of this Christian song which with its intense life and steadily increasing power rang out from the Church of Milan, was majestically unique and bore its influence out into wide circles. Ambrose says in one of his sermons: "It has been said that people are carried away thru my hymns, and I admit it, because it is actually true." It will be noticed that this statement strikingly resembles the

testimony which was given to Lutheran hymnography at a later date.

Augustine, who with his mother Monica was present in the Church of Milan during the so-called "holy captivity" when many of the glorious hymns of Ambrose to the Trinity were sung, later describes the mighty impression made upon him thru these hymns: "How mightily I was moved by the overwhelming tones of Thy Church, O my God! Thy voices flooded my ears, Thy truth melted my heart, the feeling of godliness burst forth, my tears flowed, a foretaste of salvation was accorded me."

"In the hymns of Ambrose," says W. Wolters, "the firmness, the dignified bearing, and well directed zeal of the Roman are combined in such a masterly manner that they have weathered the ravages of time better than the most impregnable strongholds. And, while they have exerted their influence on numerous poets and have at various times been subjected to changes in meter and rime, they have still remained thruout the many centuries the inviolable source of a sacred inheritance." Ambrose occupies such a prominent position in the history of church song that the hymns patterned after his style and written in the same spirit and tone are commonly called Ambrosian hymns. Ancient hymnology reached its culmination thru his work. (Skaar, Söderberg, and others.)

445

Begone! vain world, with all thy pleasures.
Bort, Verden, af mit Sind og Øie.—Landst. 415.

Ach, sagt mir nichts von Gold und Schätzen.
—J. SCHEFFLER.

PUBLISHED first in his *Heilige Seelenlust,* 1657, under the title, *She* (the soul) *desires nothing but to love her Savior, Christ Jesus.* This version contained seven stanzas. It was published again, 1704, in *Freylinghausen's Gesangbuch,* with two new stanzas added. The hymn was translated into Danish by H. A. Brorson and printed in his *Nogle Salmer om Troens Frugt,* 1734. Here the next to the last stanza has been omitted. Our English version was rendered by the Rev. Carl Døving, 1904, omitting the third and sixth stanzas of Landstad's version.—The melody was first published in Hamburg, 1690. (For biography of Scheffler, see Vol. I, No. 68.)

446

O for a thousand tongues to sing.
—C. WESLEY.

GLORY to God, and praise and love." Thus ran the first line of the original hymn. It was written by C. Wesley upon the first anniversary of his "conversion"—or the decisive renewing of the spirit, which he experienced on Pentecost Sunday, May 21, 1738, and which he himself describes. He resided for some time in the home of Thomas Bray. He was not feeling well and lay upon the bed in his room. Then we read the following taken from Wesley's "Journal": "The day of Pentecost. Sunday, May 21, 1738. I waked in hope and expecta-

tion of His coming. At nine my brother and some friends came and sang a hymn to the Holy Ghost. My hope and comfort were thereby increased. In about half an hour they went. I betook myself to prayer, the substance as follows: O Jesus, Thou hast said, 'I will come unto you'; Thou hast said, 'I will send the Comforter unto you'; Thou hast said, 'My Father and I will come unto you, and make our abode with you.' Thou art God who canst not lie; I wholly rely upon Thy most true promise; accomplish it in Thy time and manner. Having said this, I was composing myself to sleep in quietness and peace, when I heard one come in and say: 'In the name of Jesus of Nazareth, arise and believe, and thou shalt be healed of thine infirmities.' The words struck me to the heart. I lay musing and trembling. With a strange palpitation of heart I said, yet feared to say, 'I believe, I believe!' "— Thomas Bray told Wesley that Christ Himself had sent his sister, Mrs. Turner, in to Wesley to say these words. The hymn which was written upon the first anniversary of this event, contained 18 four-lined stanzas under the title, *For the Anniversary Day of One's Conversion,* and was printed in this form, 1740, in *Hymns and Sacred Poems.* In 1767 R. Conyers rendered a cento of this hymn, beginning with the fourth stanza, "O for a thousand tongues to sing," for his *Psalms and Hymns.* Subsequently, other excerpts from this hymn followed, all with this same beginning; the most popular being the one rendered by John Wesley for *The Wesleyan Hymn Book.* This version contained ten stanzas

and was given the place of honor as the first hymn in this volume. It has since been entered as No. 1 in the greater number of Methodist hymnals thruout all English speaking countries. The claim has been advanced that the first line, "O for a thousand tongues to sing," is due to Peter Böhler, the famous Moravian preacher, who in a conversation with Wesley concerning the praise of Christ, exclaimed: "If I had a thousand tongues, I would sing praises unto Him with them all."—The melody (Chesterfield) is by Rev. Dr. Thomas Haweis, an English preacher and musician (b. 1732; d. 1820). (For biography of C. Wesley, see No. 244.)

447

Just as I am, without one plea.

—Charlotte Elliott.

HIM that cometh to me I will in no wise cast out" (John 6:37). Under this title this hymn was published in *The Invalid's Hymn Book*, 1836, containing six stanzas. Later in the same year it was published in *Miss Elliott's Hours of Sorrow, Cheered and Comforted*, with one added stanza; "Just as I am, of that free love." From that time the hymn has been given place in almost every hymnal in all English speaking countries, and it has been translated into many languages in Europe and other countries. Charlotte Elliott's brother, the Rev. H. V. Elliott, who edited *Psalms and Hymns*, 1835, says concerning this hymn: "In the course of a long ministry, I hope I have been permitted to see some fruit of my labors; but I feel far more has been

done by a single hymn of my sister's." It is one of the most beautiful and most popular hymns in the English language. Many noted songs written later have been modeled upon it. It has been rendered into Latin by R. Bingham, 1871: "Ut ego sum! Nec alia ratione utens," and also by Macgill, 1876: "Tibi qualis sum, o Christe!"

A poor little girl came one day to a missionary in New York and brought a soiled and torn sheet of paper upon which this hymn had been printed. She said: "My father sent me to ask if we could get this upon a clean new paper." The missionary then learned how her sister had been accustomed to sing this hynm, and that they had found this paper in her pocket after her death. Now they wished to have the hymn framed for their home. An Englishman, a son-in-law of the poet Wordsworth, sent a message to Miss Elliott and thanked her for the beautiful hymn and stated that it proved of great comfort to his wife when she lay upon her deathbed. Upon hearing the hymn for the first time she exclaimed: "This is something just for me!" Later she requested to hear the hymn several times every day and repeated the stanzas line by line until she died two months afterward. (For notes on Charlotte Elliott, see No. 238.)

448

Love, the fount of light from heaven.
Kjærlighed er Lysets Kilde.—Landst. 227.

—N. F. S. Grundtvig.

THIS hymn appeared first in *Festsalmer,* 1853. The English translation is by the Rev. Carl Døving, 1909. The festival melody was composed by L. M. Lindeman especially for this hymn. See the Gospel lesson for the 13th Sunday after Trinity, all three series of texts, and the Epistle lesson for the 4th Sunday after Epiphany, first series. (For notes on Grundtvig, see Vol. I, No. 49.)

449

Lord of glory, Thou hast bought us.
—ELIZA S. ALDERSON.

Almsgiving.

I HAVE shewed you all things, how that so laboring ye ought to support the weak, and to remember the words of the Lord Jesus, how He said, It is more blessed to give than to receive" (Acts 20:35). This hymn was written in 1864, and published in the appendix to the original edition of *Hymns Ancient and Modern,* 1868. The hymn was sent to the committee with the simple request that if accepted Dr. Dykes might be permitted to write the tune for it. Sir Henry Baker told Dr. Dykes that such a request had been sent in with the hymn, and he was greatly surprised when he found that the hymn had been composed by his sister, who had told no one that she had written it. Dr. Dykes did not like the sad ending of the hymn, which originally concluded with stanza 4 (omitted in L. H.), so he suggested the closing stanza—a repetition of the first four lines of the hymn and the four closing lines which he wrote. Stanza 4 of the original hymn, "Yes, the sorrow and the suffering," is omit-

ted in *The Lutheran Hymnary.* (For notes on the melody, see No. 408.)

Eliza Sibbald Alderson, sister of the famous Rev. J. B. Dykes, was born at Hull, August 16, 1818. In 1850 she was married to Rev. Mr. Alderson, chaplain to the West Riding House of Correction, Wakefield, 1833 to 1876. Her gift of poetry was secretly and carefully cultivated from early days, and she began when a young girl to write hymns for Sunday school festivals and missionary meetings in connection with St. John's Church, Hull, where her grandfather, Rev. Thomas Dykes, was the vicar; but these early hymns are lost. Tho she wrote many hymns, only 12 have been published, *Twelve Hymns*, by E. S. Alderson, neither date nor publisher's name. For the last two or three years of her life she was an invalid, and died after much suffering at Heath, near Wakefield, March 18, 1889. (*Hymns Ancient and Modern,* His. Ed.)

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O God of mercy, God of might.

—G. THRING.

THIS hymn was written in 1877. It was first published in *Church of England Hymn Book,* 1880.

The Gospel lesson for the 13th Sunday after Trinity, *The Good Samaritan,* furnishes the Scriptural basis for this hymn. The melody (Just as I am) was composed by Joseph Barnby (see Vol. I, No. 116) for Charlotte Elliott's hymn (L. H. 447). (For notes on Thring, see No. 242.)

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